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ABSTRACT

This interdisciplinary curriculum guide resource kit focuses on 19th-century Euro-American painters of the Hudson River School. Lessons are designed to encourage student recognition of the significant impact of North American Indians, the natural environment, and the romantic period writers and philosophers artists and their work. The guide organizes lessons into six unit chapters as follows: (1) "What is Nature?"; (2) "Euro-American Art before the Hudson River School"; (3) "North American Indians and Nature"; (4) "Early American Writers and Nature"; (5) "Early American Artists and Nature": and (6) "The Final Years of the Hudson River School and the Legacy Thereafter." Each chapter refers to an art exemplar that is included in the resource kit as a color poster and is reproduced as black and white in the text and presents several lessons or activities based on the chapter theme. Activities include art making, map reading, poetry writing, journal keeping, and nature observations. Each chapter provides achievement standards, objectives, needed materials, motivating or art making activities, discussion, assessment, and extension suggestions. Artists' and authors' background information is given when relevant. This curriculum resource guide contains reproducible masters, resource lists (24 items), and National Visual Arts Standards are given, and color prints. A video and color prints may be ordered separately. (MM)

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Hudson River Artists and The Land

Curriculum Resource
Grades 4 through 12

ED 431 646

The Natural ★ Palette

- ART
- LANGUAGE ARTS
- SOCIAL STUDIES
- HISTORY
- SCIENCE

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Climb through history into the luminous landscapes of the Hudson River artists.

Painted vistas of early American landscapes will guide your students in a celebration of nature and a unique look at America's history.

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The Natural ★ Palette

HUDSON RIVER ARTISTS AND THE LAND

TEACHER'S GUIDE

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Jennifer Fiore, Editor

By

The Albany Institute of History & Art
CRIZMAC Art & Cultural Education Materials, Inc.

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DEDICATED TO THE MEMORY OF ALAN GUSSOW (1931–1997)

THE NATURAL PALETTE

Teacher's Guide

This resource kit is based on an in-depth arts-in-education project that took place between 1991 and 1993, sponsored by the Albany Institute of History & Art, Albany, New York.

PROJECT TEAM FOR THE ARTS-IN-EDUCATION PROJECT:

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Schenectady City School District, Schenectady, New York

Artists/Consultants
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PREFACE

It was early 1990 when several museum educators and school teachers joined together in an arts-in-education partnership that highlighted original artworks in the collection of the Albany Institute of History & Art. There are several strong areas of the museum's collection that could have been the focus for this project, but after much consideration, it was decided that the paintings and drawings of the group of nineteenth century artists known as the Hudson River School of Artists should be at the core of the project.

The Hudson River School of Artists and their landscapes have a special connection to upstate New York and are also recognized as one of the first truly "American" schools of art. The artists were partly responsible for changing the way that Americans view the wilderness and the natural beauty that surrounds us in this country. The artists were quite outspoken about the effects of industry and progress on the countryside. In fact, many people consider the Hudson River School artists to be early environmentalists.

This arts-in-education project connected with environmental studies curriculum for grades 4, 5, and 6. The project also involved other disciplines including language arts, art, social studies, science, and music. The project included teacher training and development, multiple museum visits, in-school resources, artist/consultant residencies, nature hikes, and more. The project was ongoing for three years, and components of it still continue as curriculum units in the schools and as lessons at the museum.

This teaching resource kit is a product of love—love of nature and art. As you use the materials with your students, please keep in mind how important it is for our society to preserve and care for our unique heritage. The past can offer us some meaningful lessons about life and the key to our history is exemplified in the "stuff" that museums collect. Use this resource well and often—it will enrich your life and your students' lives.

Ted Lind
Director of Education
Albany Institute of History & Art

ACKNOWLEDGMENTS

Focused projects such as this arts-in-education project are the product of many hours and days of planning and evaluation. The planning team for the project included teachers from the Schenectady City School District and the Albany City School District. I would like to especially thank Dr. Patricia Barbanell, Arts-in-Education Coordinator in the Schenectady District, for her support and interest in the project. Bob Smeallie, former Humanities Coordinator at the Albany School for Humanities, was also instrumental in the first and second years of the project. Eventually, approximately 35 teachers, countless parent volunteers, and nearly 900 students were participating for each of the three years, and they should all realize that the project would not have happened without them.

Several artists/consultants were also involved in the early stages of planning and the eventual implementation. These individuals participated in planning meetings, workshops, and in-school residencies. Special thanks goes to Steve Fadden, a Native American storyteller with a special flair for the spoken word; Alan Gussow, an artist and environmental activist who with his special knowledge and love of nature inspired all of us; Robb Goldstein, the "troubadour" whose special combination of music and folklore brought the Hudson River School era to life; Barry Hopkins, the master art teacher who encouraged everyone to slow down and look more closely at nature; Al Hulstrunk, the science educator who enabled us to combine so many disciplines in our trips down the Hudson River and into the woods; Julie Kabat, the musician/composer who worked with the children to create sounds, poems, and music based on the rhythms of nature; and Diana Salsberg, the soft sculpture artist who led entire groups of children, teachers, and parents in the creation of environmentally aware murals.

This unique arts-in-education project would not have happened without the support of the Arts-in-Education Program of the New York State Council on the Arts, under the direction of Hollis Headrick. The Council's intellectual and financial assistance supported the initial planning stages and also aided us in the implementation phase. The GE Foundation gave a major grant in order to accomplish the project, and I would especially like to thank Len Doviak, the regional GE representative, and Jane Polin, the administrator for the GE Foundation. The Metropolitan Life Foundation also supported the project, including research for this teaching resource kit. Pam Keeler, the regional Metropolitan Life administrator, deserves recognition.

Gretchen Sullivan Sorin spent long hours collecting information from all of the participants in the project. She learned about the classroom activities, the residencies by the artists/consultants, and the museum lessons. Gretchen combined everything that she had learned, and created some new activities to come up with the basic text for this teaching resource kit. Her writing is clear and informative. Pat Goodale, a teacher in Schenectady who is certified in both art and science, assisted with the development of the art activities. I appreciate her creativity and interest in the project.

Several staff members at the Albany Institute of History & Art were instrumental in the planning and implementation of the arts-in-education project and the resulting teaching resource kit. Special recognition goes to: Claire Colonnese, Educational Programs Coordinator; Anne Fiorillo, Education Department Assistant; and Anne Brossard, Assistant Director of

Education. Other museum employees who were involved include Tammis Groft, Chief Curator; Wesley Balla, Curator of History; Carolyn Wilson, Curatorial Administrative Assistant; Mary Alice Mackay, Cataloguer/Researcher; Tom Nelson, Exhibition Designer/Preparator; Marcia Harrison Moss, Director of Public Relations; Robert Holley, Director of Development and his successor, Marsha Johnson; Robert Pacenza, Grants Officer and his successor Cheryl Beauchamp; and Christine Miles, Executive Director. Christine Robinson, past Registrar at the museum and now Curator at Historic Cherry Hill, also provided excellent background information on the Hudson River School. Susi Maddocks, an intern from Dennison University, was very helpful in the research and collection of the visuals included in the kit.

The Albany Institute was able to produce these teaching resources with the financial assistance of the Hudson River Improvement Fund of the Hudson River Foundation and the Hudson Valley Greenway, composed of the Hudson River Valley Greenway Communities Council and the Greenway Conservancy for the Hudson River Valley. Without their support, this kit would not be available. Special thanks goes to CRIZMAC Art & Cultural Education Materials, Inc., for their support. Its president and curriculum consultant, Stevie Mack, and managing editor, Jenny Fiore, worked very closely on the project, and this is greatly appreciated.

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To the Teacher

The Natural Palette is an interdisciplinary curriculum resource kit based on the Hudson River School of Artists. It serves as a catalyst to bring students into contact with their natural environment and to examine the relationship that exists among art and nature. As such, *The Natural Palette's* primary focus is on nineteenth century Euro-American painters of the Hudson River area. The significant role of the North American Indians and their impact on these artists is also presented.

The resource kit is organized into six chapters:

Chapter One invites your students to explore their natural environment and to reflect on the way nature has influenced a variety of artists and writers. Aesthetic questions challenge students to examine the role of art in nature and the responsibilities of artists who draw inspiration from nature for their artistic content.

Chapter Two presents a historical overview of the European influences that shaped early American portraiture, narrative painting, and landscape painting. This information defines a context for your students to better understand the history of the Hudson River School, which is presented in Chapter Five. Aesthetic questions challenge students to consider the reasons artists create art.

Chapter Three presents the conflict that occurred between the North American Indians and the settlers throughout the period of the colonization of the United States and how this conflict influenced the Hudson River School of Artists. The Indians' relationship to the land was founded in traditional beliefs based on respectful coexistence with nature. The settlers' drive to conquer the land and its people was an oppositional perspective. Through map reading and legends, students are presented with a variety of issues to consider.

Chapter Four presents several early American writers who created a new and distinctly American style of writing. Their work, which was strongly influenced by the North American Indians' beliefs about nature, in turn had a significant impact on the development of the Hudson River School of Artists. The writers and their contributions are introduced. Aesthetics questions challenge students to consider the roles of writers in history and in society.

Chapter Five introduces the history of the Hudson River School of Artists. Students study biographies of the artists and investigate their works. Returning to the issues presented in Chapter One, students discuss the works in the context of nature as a subject matter for art. Aesthetic questions challenge students to consider different philosophical approaches to art.

Chapter Six presents the legacy of the Hudson River School of Artists. Students discuss its influence on the style of those artists who painted during the western expansion as well as its influence on contemporary landscape painting. The role of the artist as an environmentalist is addressed. Aesthetic questions challenge students to rethink the role and responsibilities of the artist to the viewer.

Goals

Drawing from a variety of disciplines this resource provides for learning opportunities in art, art history, aesthetics, art criticism, social studies, language arts, and science. The goals of *The Natural Palette* are:

- To encourage students to reflect on the relationship between human beings and nature.
- To promote critical thinking and visual literacy through the observation of nature and through the examination of paintings both as artistic works and as historic documents.
- To expand students' knowledge of the history of North American art and culture and the interrelationship of the diverse groups whose experiences have contributed to this history.
- To develop an understanding of the role of art as an influence on society.
- To develop a sense of environmental sensitivity and the need to preserve natural resources.

The Reproductions

The color reproductions included in *The Natural Palette* represent the works of ten artists. The name of the artwork and its actual size are noted at the bottom of each reproduction.

Display the reproductions in your classroom. If needed, explain to your students that the reproductions are not original artworks. Describe the process of making a reproduction. Tell your students that the original painting is photographed with a special camera. A photographic negative is developed from the film and used to make a plate for the commercial printing press. The plate is used to print reproductions in quantity. Explain that reproductions can be printed at any size—as small as a matchbook or as large as a billboard. Therefore, the size of a reproduction is often not the same size as the original artwork.

National Visual Arts Standards

The National Visual Arts Standards provide a basis for determining the depth and breadth of knowledge and achievement in art education for all students throughout the United States. The standards are classified into two categories: content standards and achievement standards. Content standards specify what students should know and be able to do in the arts disciplines. Achievement standards specify the understanding and levels of achievement that students are expected to attain in the competencies, for each of the arts, at the completion of grades 4, 8, and 12. Achievement standards for grades 5–8 and 9–12 are noted throughout the lessons. For your information, a complete list of content and achievement standards is included in the back of this resource (page 119).

Journal Writing

One of the first activities in *The Natural Palette* is journal making. Students are asked throughout this resource to make journal entries using a variety of techniques and media. The pencil symbol shown above indicates activities that can be enhanced and extended with journal writing.

Talking about Works of Art

Sample questions are presented in each lesson to serve as a guide for discussions about the works of art. The questions are based on a consistent format. First, students are asked to describe the visual qualities of the work. Next, students are asked to investigate the arrangement of the visual qualities of the work and their relationship to each other. Then students are asked to reflect on the meaning and to make informed interpretations of the work.

Finally, students are asked to make judgments about the work and to view it in the context of the time and place in which it was created and in relation to other works of art. Present the following information to your students to prepare them to view and discuss works of art:

> Works of art communicate ideas, moods, and feelings. Through the use of images, works of art can speak to viewers and produce any number of reactions. Some works enable viewers to visit places they may never actually see, meet people from the past, or encourage them to create stories in their imagination. One way to think about a work of art is as a stimulus, much like an alarm clock. Just as a person reacts to the sound of an alarm, so do people react when looking at works of art.
>
> **ARTWORK + VIEWER = REACTION**
>
> In this equation, the reaction is a result of the combination of the unique qualities of the artwork and the viewer's personal experiences. In this context, there is no such thing as an incorrect reaction, whether it is "YUK!" or "AHH!" There is, however, such a thing as a more informed or less informed reaction.

Use the following guidelines to help your students look carefully at works of art. Careful looking will lead to more informed and meaningful responses.

Step 1
Looking for All the Pieces

Ask your students to investigate and describe the image and, in doing so, create an inventory of all that can be seen: the subject matter, colors, shapes, lines, etc.

Step 2
Putting the Pieces Together

Ask your students to analyze the image and, in doing so, discover how the characteristics identified in Step 1 are used in relationship to each other. As they examine these relationships, ask them to consider the visual properties of symmetry and asymmetry, pattern, repetition, center of interest or focal point, foreground, middle ground, background, and unity.

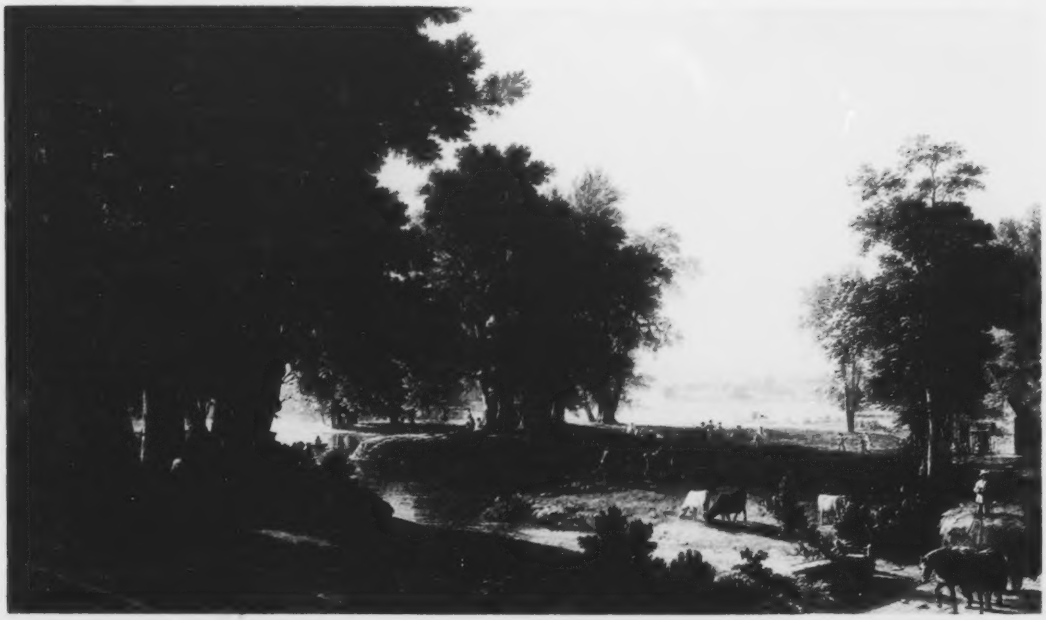
Step 3
Discovering the Meaning

Ask your students to discuss the possible idea(s), mood(s), or meaning(s) expressed by the work. Ask them to use the information they gathered in Steps 1 and 2 to help them make informed interpretations. Remind students that works of art can have several meanings. If students have questions about the work, present contextual information about the work and/or the artist.

Step 4
Making Judgments

Discuss with your students what they like or dislike about the work. Ask them to consider whether or not the artist was successful in communicating an idea or accomplishing a task. Compare students' reactions. Talk about why there are different opinions about the effectiveness of the work. Encourage thoughtful evaluations, asking students to give reasons for their remarks based on their discoveries in Steps 1-3.

CHAPTER ONE: WHAT IS NATURE?



ACTIVITY ONE: Thoughts about Nature

Achievement Standards

5–8(b) Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

9–12(b) Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

Objectives

Students learn:

- that artists and writers are strongly influenced by nature
- that nature plays an important role in the production of works of art
- that nature is a predominate subject of written and visual works of art

Materials

- *Thoughts about Nature* reference sheet (pages 93-96)
- dictionaries (optional)

Getting Ready

Make a copy of the *Thoughts about Nature* reference sheet and cut along the lines to create cards to distribute to your students.

Setting the Stage

Tell your students that they will be reading and discussing statements about nature made by prominent historical figures from the nineteenth and twentieth centuries.

Discussion

Organize your students into small groups (3–4 students per group). Provide each group with two or more quotations to discuss. Provide dictionaries, if needed, for students to research unfamiliar words. Ask students to read the statements within their groups and paraphrase the meanings of the quotations in their own words. Have each group present their quotations and interpretations to the rest of the class. Have students contrast and compare statements. Conclude the discussion with a summary of the main ideas presented in the quotations.

Assessment

- Students are able to discuss how nature influences writers and artists
- Students are able to discuss the role nature plays in the production of art

Extension

Language Arts

Ask students to identify one or more statements from the *Thoughts about Nature* reference sheet that reflect their personal beliefs about nature. Have them present their ideas in written form.

ACTIVITY TWO: Creating A Journal

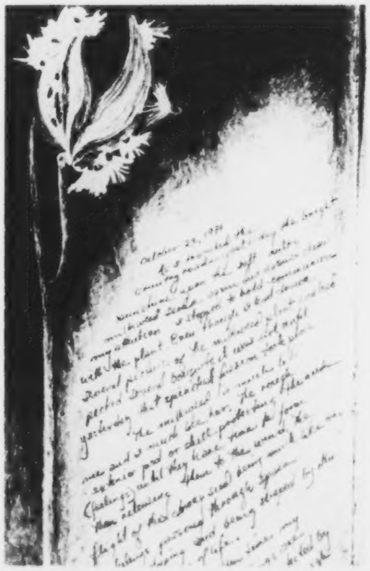
Achievement Standards

5–8(b) Students intentionally take advantage of the qualities and characteristics of art media, techniques, and process to enhance communication of their experiences and ideas.

9–12(b) Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes they use.

Objective

Students learn how to make a journal.



Sample of page from a student's journal.

Vocabulary

journal. An record of experiences, ideas, or reflections kept regularly, usually for private use.

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Materials

- drawing or writing paper (several 8-1/2" x 11" sheets per student)
- oak tag or construction paper (two 8-1/2" x 11" sheets per student for use as covers)
- pencils
- markers
- crayons
- pens
- paints
- fabrics
- glue
- stapler
- miscellaneous materials for decoration

Getting Ready

Refer to a good bookmaking resource to make bound journals.* Assemble the materials you need for your students to make their journals.

*Two excellent bookmaking resource are *Cover to Cover* by Shareen LaPlantz and *Hand-Made Books: An Introduction to Bookbinding* by Rob Shepherd, both available through CRIZMAC Art and Cultural Education Materials, Inc..

Setting the Stage

Tell your students that they will be creating journals in which they can compile their own thoughts about nature and art.

Demonstration

Introduce the materials you would like your students to use to make their journals. Demonstrate the steps to make a journal as needed. This process may be very simple or more complex, depending on the materials and techniques you choose. Check for your students' understanding of the techniques that you demonstrate.

Journal Making

Distribute the materials and allow the remaining class period for students to make and decorate their journals.

Note: Journal making may require more than one class period to complete.

Assessment

Students are able to successfully construct a journal using the materials provided and the techniques presented.

ACTIVITY THREE: Analyzing Historic Documents

Objective

Students learn how to read and analyze historical documents.

Vocabulary

Mayflower. One of three ships on which European settlers first traveled to the New World.

Mary Cooper. An early settler who kept a journal from 1768–1773 and who lived on a farm on Long Island, New York during the 1700s.

Of Plymouth Plantation. A book about life in the new colonies of North America written by settler William Bradford.

Plymouth. One of the first European settlements in what is now the state of Massachusetts.

William Bradford. One of the settlers to arrive to America on the Mayflower. He became a governor of the settlement at Plymouth.

Materials

- copies of excerpts from the diaries of William Bradford and Mary Cooper (page 97)

Getting Ready

Duplicate one copy of the diary excerpts for each student.

Setting the Stage

Tell your students that they will be reading excerpts from the diaries of two different people who lived in North America hundreds of years ago. Distribute the copies of the diary excerpts and introduce the following background information to your students before beginning the discussion.

Background Information: William Bradford

William Bradford was a governor of the settlement at Plymouth in the 1620s and was one of the settlers who arrived on the Mayflower. He wrote a book about life in the settlement and called it *Of Plymouth Plantation, by William Bradford, Sometime Governor Thereof.* The things that he observed and documented in his writing describe the way nature affected the lives of people in the European settlements of America during the 1600s. At the time that he was writing (between 1620 and 1647), there were not enough houses for everyone, so some people were living on the Mayflower, docked more than a mile offshore.

Background Information: Mary Cooper

Mary Cooper lived on a farm on Long Island in New York during the 1700s. She was born in Oyster Bay, New York in 1714. She married Joseph Cooper and gave birth to six children. Her diary was written between the years 1768 and 1773, over one hundred years after Bradford's. Mary Cooper died in 1778, during the American Revolution. Many of the words in her entries were written phonetically. That is, they are spelled to imitate the way they sound when spoken. Both Bradford and Cooper lived in North America during its earliest stages of settlement. It was a time without roads or the modern technologies of climate control and communications. Their natural surroundings were virtually unexplored, and therefore were viewed as both a mystery and, sometimes, a threat.

Discussion

Use the following questions to lead your students in a discussion about the journal entries of William Bradford and Mary Cooper.

- According to William Bradford, what caused the suffering of the early settlers?
- How did some of the people living in the community that Bradford describes help one another?
- Why do you think that the early settlers of William Bradford's time saw nature as something to be feared and conquered?
- How does William Bradford's diary excerpt compare to what you have already learned about life in North America during the 1600s?
- Judging from her diary excerpts, what subject did Mary Cooper write about more than any other? Why do you think she wrote about the weather so often?
- How did the weather affect the activities of Cooper's daily life?
- How were the lives of William Bradford and Mary Cooper different from each other?
- Compare your life to the lives of William Bradford and Mary Cooper. How is it different? How is it the same?

Assessment

- When given examples of historic documents, students are able to read and analyze them.

ACTIVITY FOUR: Symbols from Nature

Achievement Standards

5-8(b) Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

9-12(a) Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

Objectives

Students learn:
- that journals offer intimate records of history
- that a journal entry may take many different forms of expression
- how to use simile to create journal entries
- that symbols can be used as tools for artistic expression

Vocabulary

symbol. Something that represents or stands for something else.

simile. A figure of speech comparing two unlike things that is often introduced by *like* or *as*.

Materials

- students' journals from Activity Two of this chapter
- books, magazines, and photographs of plants, animals, and the natural environment
- pencils

Setting the Stage
Tell your students that they will select an object from nature to serve as a personal symbol and will identify a list of characteristics that describe it. Their symbols will then serve as inspiration for drawings and written journal entries. Introduce the following background information to your students before beginning the activity.

Background Information
One of the many ways people are able to construct and learn about history is through reading the writings left behind by individuals who lived in the past. Books, legal records, letters, and the like are all a part of the story of humankind, and through these writings, pieces of the past often live on long beyond the moment of their occurrence.

Journals are perhaps one of the most intimate records of human existence, for journal writers generally record their most personal thoughts, ideas, and beliefs in the pages of their texts. Because journals are so very personal, they often contain details and nuances about the time and place in which they were written that might not be found in more public writings, such as newspapers or legal records. As a result, journals sometimes provide a very intimate view into the past.

> **Journals are perhaps one of the most intimate records of human existence, for journal writers generally record their most personal thoughts, ideas, and beliefs in the pages of their texts.**

One need only look at the journals of artist Thomas Cole, naturalist Henry David Thoreau, or holocaust victim Anne Frank to realize the significance of journal keeping—to the self and to those who read the entries in the future. When reading the works of these historical figures, life is reduced to that initial moment of the writing, and one can, to a degree, see and feel what the writers did.

Entries in journals can be motivated by any number of different events, feelings, or observations. Some journals have themes, such as family life or a particular hobby, and all of the entries these kinds of journals contain are generated by experiences related to the theme. The journals your students will be creating will all be rooted in the theme of nature. The natural world is rife with images and experiences that can serve as starting points for journal entries. In our daily lives we are physically immersed in nature. We feel the bite of the cold and the oppression of the heat, stand in reverence before the setting sun, and revel in the splendor of autumn.

Many different media can be used to create journal entries. A multimedia journal format combines commonly used forms of expression such as those found in scrapbooks, notebooks, diaries, photo albums, and logs. Written entries might be enhanced with photographs, a collection of different objects, or drawings. One entry might utilize more than one collecting technique. For example, a page in a journal may have the tickets and

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program from a sporting event (scrapbook), photographs of the stadium and action of the game (photo album), and a written description of events of the day—what was seen, who went, etc. (diary). Using these techniques, people can create journal entries that utilize both visual imagery and writing.

Selecting a Symbol from Nature

Distribute a variety of books, magazines, and photographs of plants, animals, and the natural environment. Ask students to look through the resources and select a natural object of nature that they would like to have serve as a symbol of themselves. Ask them to each create a list of eight characteristics that define their chosen object. To illustrate this process, write the following example on the chalkboard:

EXAMPLE: common milkweed

1. flowers pink to white
2. juice of plant is milky
3. grows along roadsides
4. umbrella-like seeds are carried by the winds
5. 1.5'–3' tall
6. seed pods are lumpy
7. flowers are aromatic
8. seeds are soft

Drawing

When their lists are complete, have each student draw a sketch of their chosen object in their journal using a pencil, colored pencils, markers, or any variety of available materials. As your students work, check for their understanding of the concepts.

Writing

When they have completed their drawings, have each student choose at least three of the eight characteristics on their lists to incorporate in a written work. Tell them that they will create similes about themselves and their objects. Tell them that their similes can be based on emotional, physical, or spiritual characteristics. Also encourage them to think about how the object they selected can be used as a symbol of what they would like to become.

Demonstration

To illustrate the simile writing process, write (or read) the following example for your students, referring them to the sample characteristics list where and when appropriate:

> The milkweed, growing on the roadside, is like me—silently watching the world racing by. Its seeds are carried by the winds and, just as I do, it spreads itself to many places to grow: part of me grows when I am with my family, part of me grows when I am with my friends, part of me grows when I am at school, part of me grows when I am alone. The seeds of the milkweed are soft, though, and must be handled with care. Like me, they seek gentleness and a safe place to plant their roots and grow.

Check for your students' understanding of how to use simile before allowing them to begin writing their simile pieces.

Writing the Similes

Distribute the materials and allow the remaining class period for writing. When your students have completed their drawings and written pieces, have them present their work to the class.

Assessment

- Students are able to discuss how journals offer intimate records of history.
- Students are able to select symbols to use as tools for artistic expression.
- Students are able to use a variety of media to create journal entries.
- Students are able to use simile to create journal entries.

ACTIVITY FIVE: Investigating Nature

Objectives

Students learn:

- how to make detailed observations of natural objects
- how to make thoughtful inferences from detailed observations

Vocabulary

specimen. An item or part typical of a group or whole.
naked eye. Unaided by any optical device.
inference. A conclusion reached after looking at supporting facts and truths.

SESSION ONE

Materials

- plastic sandwich bags (one per student)
- magnifying glasses (optional)

Getting Ready

Arrange a walking field trip to a nearby park or garden. Secure the necessary permissions to leave the school premises. Prior to the field trip, discuss safety precautions with your students and let them know your expectations for their behavior.

Setting the Stage

Tell your students that they will be taking a walking field trip to investigate the nature that surrounds them. Prepare them to carefully observe while taking the walking field trip. Ask them to notice the types of trees, plants, flowers, cacti, insects, and other natural specimens they encounter. Encourage them to notice the time of day and how the light and weather conditions affect their experience. Tell them they will be allowed to collect three to five specimens from the ground (such as leaves, acorns, bark, seeds, or flower petals) to store in their plastic bags. Stress to your students that they should only collect items if they can do so without damaging or destroying a living thing. Tell your students they will have time to investigate their specimens in more detail when they return to the classroom. Distribute the plastic sandwich bags and have your students put their names on their bags. Before leaving the classroom, check for your students' understanding of the concepts.

Walking Field Trip

Lead the walking field trip. Point out significant elements of nature your students might not otherwise notice. Allow about thirty to forty-five minutes for the trip. Return to the classroom and have each student label their bag with its contents. If time permits, have your students write journal entries about their experience.

SESSION TWO

Materials

- *A Scientific Look* worksheet (pages 98-99)
- students' plastic sandwich bags containing specimens from Session One
- references such as encyclopedias, magazines, and the internet
- microscopes or magnifying glasses (optional)

Getting Ready

Duplicate one copy of the *Scientific Look* worksheet for each student.

Completing the Worksheets

Distribute the worksheets and plastic sandwich bags. Tell your students that they may choose one or more natural specimens from their bags to investigate. Have them use the resources available in your classroom, school library, and/or the internet to help them complete their worksheets. Discuss their findings when they have completed their investigations.

Suggestions for internet sites:

Great Outdoor Recreation Pages
http://www.gorp.com/default.htm

Nature and Science
http://www.microweb.com/nature/index.html

Home Page of the Nature Conservancy
http://www.tnc.org/

Assessment

- Students are able to make detailed observations of natural objects.
- Students are able to make thoughtful inferences from detailed observations.

Extension

Art/Ecology

Invite a local landscape or wildlife artist to speak to your students about how nature influences and is depicted in his/her work. Have students prepare for the visit by formulating some questions for the artist in advance. Ask students to write journal entries about their speaker.

ACTIVITY SIX: Creating the View

Achievement Standards

5–8(b) Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.

9–12(b) Students evaluate the effectiveness of artworks in terms of organizational structures and functions.

Objectives

Students learn:

- how to make a viewfinder
- how to use a viewfinder to investigate nature from a variety of viewpoints
- how to use a viewfinder to frame subjects for drawings inspired by nature

Vocabulary

angle. The direction from which an artist views a subject.

viewfinder. The small, usually rectangular, opening in a camera through which a photographer looks in order to see what will be included in the frame of a photograph.

framing. A photographer's determination of what the edges of a photograph will be.

horizontal. Parallel to the plane of the horizon.

vertical. Perpendicular to the plane of the horizon.

SESSION ONE

Materials

- package of 3" x 5" index cards
- scissors
- white drawing paper (8-1/2" x 11" per student)
- pencils
- clipboards, drawing boards, or pieces of sturdy cardboard

Setting the Stage

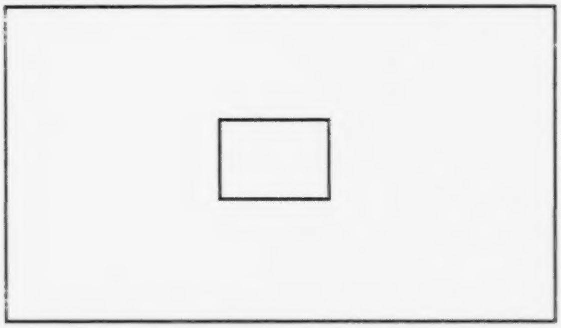
Tell your students that they will create their own viewfinders to look at nature from a variety of angles and distances. Introduce the following background information to your students before beginning the activity.

Background Information

Explain to your students that, when they look through the openings in their viewfinders, they will see subjects the same way that a photographer does when looking through the viewfinder of a camera. Looking through a camera's viewfinder helps a photographer to decide what to include and what not to include within a picture's boundaries. The boundaries that the photographer chooses determine the framing of the photograph. The angle from which a photographer views a subject also has an impact on the way the final photograph appears.

Demonstration

Demonstrate how to fold the index card in half in order to cut out the rectangle in the center, creating a small opening through which you can view (see illustration on following page).



VIEWFINDER

Making the Viewfinders

Distribute the materials and allow time for your students to make their viewfinders.

Using a Viewfinder

Have your students practice using their viewfinders by looking at objects around the classroom. Ask your students to look through their viewfinders at a person or object at eye level. Then ask them to view the same subject from a variety of other angles. Have them observe how the subject appears to change as they change their viewing angles. Have your students look through their viewfinders to frame a person or object as they would for a photograph. First have them view their subject from a distance and then have them move in very close to their subject until they can see only a small detailed section of the whole. Suggest that they turn their viewfinders so that they have tall (vertical) frames as well as wide (horizontal) frames.

Drawing

After your students have had time to experiment with their viewfinders in the classroom, have them go outside and use their viewfinders to observe nature. Tell them they will each make a sketch of a specific object or area of the outdoors. Have them explore a little before they choose what they would like to sketch. Remind students that they should select one small area, such as a few blades of grass growing through the cracks in a sidewalk, the bark of a tree, or several leaves. Once they have selected their subjects, have students use their viewfinders to frame what they are viewing however they choose. Then have them sketch what they see through their viewfinders, reminding them to fill the entire space of their papers with everything they have framed of their subjects. Check for your students' understanding of the concepts. Allow five minutes for students to find their spot to draw. Allow enough time for students to complete their drawings.

Note: If taking another trip to the outdoors is impractical, have students use their viewfinders to investigate one or more of the specimens they collected on the walking tour.

SESSION TWO

Materials

- students' sketches from Session One
- pencils
- colored pencils

Discussion

Display your students' sketches from Session One. Have them describe their subjects. Ask them to discuss if and how their sketches could be improved. Ask students to consider the possibility of adding more details, patterns, and/or textures. Conclude the discussion with a summary of the main ideas presented.

Coloring

Distribute the sketches and ask students to complete any additional drawing. If time permits, distribute colored pencils and instruct your students to color their designs. Encourage them to be imaginative with their use of color. Allow the remaining class period for coloring.

Note: Coloring may take more than one class period to complete.

Writing

Ask students to write a description of the original area they drew and how their image of the area changed as a result of the technique they used to represent it visually. Display their written pieces with their finished artworks and/or have students keep their written pieces as journal entries.

Assessment

- Students are able to make a viewfinder.
- Students are able to use a viewfinder to investigate nature from a variety of viewpoints.
- Students are able to use a viewfinder to frame subjects for drawings inspired by nature.

Extensions

Science/Social Studies/Language Arts

Have students identify aspects of nature in their urban environment. Have the class research and develop a pamphlet describing urban resources which offer ways of experiencing nature without leaving the city (parks, zoos, arboretums, community gardens, etc.).

Science/Social Studies/Language Arts

Ask students to read newspapers or news magazines to find stories about the environment, endangered species, pollution, recycling, or other issues related to nature and its preservation. Discuss the viewpoints presented in the articles and have students select one article as a journal entry.

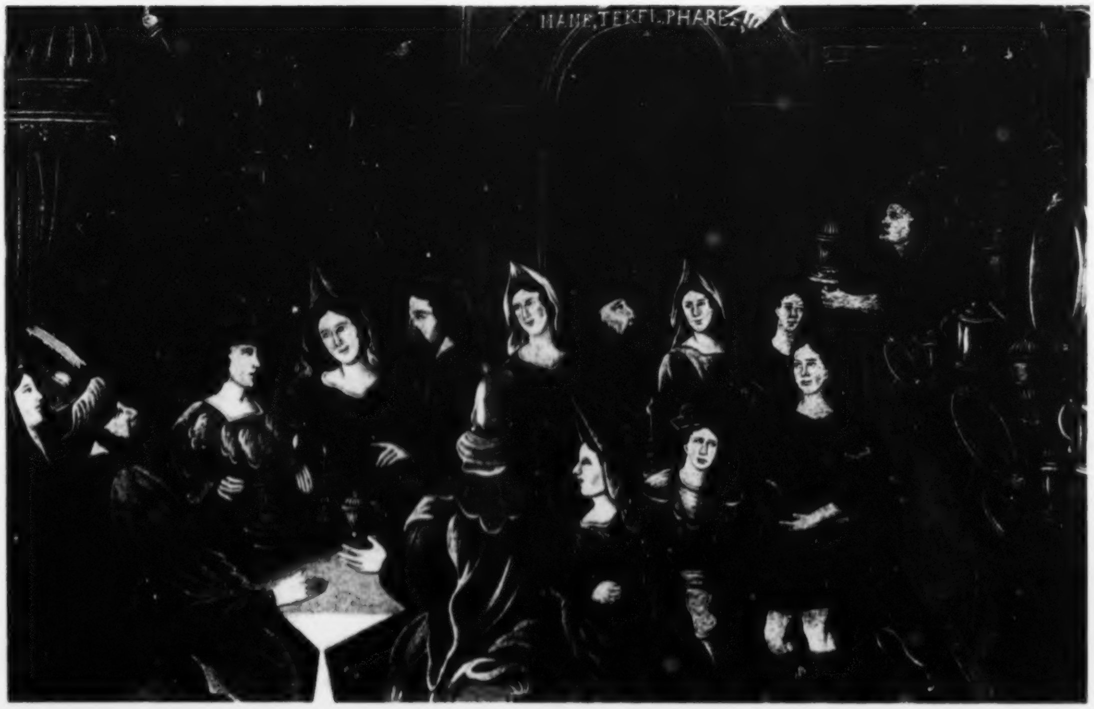
Social Studies

Have your students explore how people of diverse cultures view nature. Have them consider differing beliefs about the role of nature and how those beliefs are celebrated culturally through holidays and festivities. Have students contrast and compare the viewpoints and celebrations with any that they themselves might practice. Have them write a journal entry about the holidays and festivities related to nature that hold special meaning for them.

Poetry/Creative Writing

Introduce haiku poetry to your students. Discuss the structure for haiku using the poem on the handout titled Haiku How-To (page 100), and have your students create haiku poetry about nature.

CHAPTER TWO: EURO-AMERICAN ART BEFORE THE HUDSON RIVER SCHOOL



ACTIVITY ONE: The Beginnings of American Landscape Art

Achievement Standards

5–8(a) Students know and compare the characteristics of artworks in various eras and cultures.

9–12(a) Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.

Objectives

Students will learn:

- that early American painting was influenced by European painting styles
- that the settlers of the United States had an adversarial relationship with their new environment

Vocabulary

still life painting. A picture of objects that do not move, such as a vase of flowers or a bowl of fruit.

John Heaten. Artist to whom the artwork *Van Bergen Overmantle* is attributed.

Van Bergen Overmantle. Early American artwork attributed to John Heaten.

SESSION ONE

Materials

- Reproduction titled *Van Bergen Overmantle*, attributed to John Heaten

Getting Ready

Display the reproduction of the *Van Bergen Overmantle*, attributed to John Heatën, for your students to view.

Setting the Stage

Introduce the following background information to your students before beginning the discussion.

Background Information

Writings like those left behind by Mary Cooper and William Bradford tell a lot about the kinds of difficulties that new settlers of America faced in the seventeenth and eighteenth centuries. The punishing landscape was dangerous, and harsh weather—especially in the winter season—often blocked the routes from place to place, threatening the settlers' very survival. "[F]or the settlers of Plymouth," wrote historian John Demos, "nature was an annual clock with which their lives turned in lockstep precision... it was the direct source of the tangible bounty on which their survival depended... and at other times it loomed as an adversary, a barrier, and a fearsome threat to peace and security."

> **For more than a century after the first settlers arrived, Americans were still struggling to seize their dreams of lush farmlands and smooth safe roads from the grasp of America's wilderness.**

In the eyes of most settlers, the land was viewed as a resource to be utilized rather than admired. The forest was not an aesthetic treasure valued and appreciated for its beauty, but a source of wood for building and fuel as well as for export to Europe. For more than a century after the first settlers arrived, Americans were still struggling to seize their dreams of lush farmlands and smooth safe roads from the grasp of America's wilderness. Unlike the North American Indians who sought to live in harmony with nature, the early settlers saw it as a constant adversary.

The adversarial relationship settlers had with the land was a conflict that impacted many aspects of their lives. Much of the evidence of that conflict was seen in what the settlers did or thought about in their everyday lives—things that were obviously important to them—but at the same time, the conflict was evidenced in what they did not do or think about, or what they selectively excluded. The art of the early colonization era serves as a perfect example. For the most part, nature did not appear as the subject of artworks. The exclusion of landscapes from art occurred not only because nature was seen as an opponent, but also because the European trend towards religious and historical themes generally dominated subjects of art at the time. However, because many of the first European settlers who came to colonize North America were religious separatists, meaning that they did not subscribe to mainstream Christianity as it was practiced in Europe, religious art

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like that appearing in the elaborate European cathedrals and churches also had little importance to the settlers. The separatists worshipped in places that were plainly decorated. To them, much of what appeared in European art was extraneous and as irrelevant to their lives as pictorial views of the landscape. Some Dutch settlers of New York did create narrative paintings with religious themes, but for the most part, European painting style of the time did not fit well with the views and practices of new settlers in the United States.

Although landscape painting was not popular in America when the settlers were trying to colonize, it did appear in a number of their artworks. It was depicted just as they saw it—that is, as something to be tamed, a harsh opponent to civilization. One early and rare landscape titled the *Van Bergen Overmantle*, attributed to John Heaten, clearly illustrates this commonly held view. In the foreground of the painting, a family is shown with their servants who are busy carrying things and doing chores. The house and outbuilding appear in an area that has been cleared of trees and is settled and "civilized." The fence behind the building marks the point of separation from that which was considered untamed—the wilderness of the Catskill mountains, which appear in the background.

Discussion

Use the following questions to lead your students in a discussion about the *Van Bergen Overmantle*.

- What is the subject of this painting?
- What colors did the artist use?
- How would you describe the shapes? Are they geometric? organic?
- Did the artist use many lines to paint the subject?
- Are any of the colors, shapes, or lines repeated throughout the painting? Can you find any patterns?
- Is there a dominant part or center of interest? What is in the background of the painting? What is in the middle ground? What is in the foreground?
- What activities are illustrated?
- Where is the house? What is significant about its location?
- What parts of the landscape are separated by the fence? What does this separation symbolize?
- How does this painting express the feelings of the settlers towards nature?

Assessment

- Students are able to discuss how early American painting was influenced by European painting styles.
- Students are able to describe the relationship between the settlers and their natural environment.

ACTIVITY TWO: Portraits

Achievement Standards

5–8(c) Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

9–12(c) Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

Objectives

Students learn

- that before photography, portraits were painted to preserve the images of people
- how to create a self-portrait

Vocabulary

Catskills. Mountains located in the state of New York, west of the Hudson River.

Hudson River. River located in eastern New York that flows south from the Adirondack mountains into New York Bay.

limners. Word used to describe the untrained signpainters and portraitists of colonial America in the seventeenth and eighteenth centuries.

portrait. A pictorial representation of a person, usually showing his/her face.

SESSION ONE

Materials

- reproduction titled *Pau de Wandelaer* by Pieter Vanderlyn

Getting Ready

Display the reproduction of *Pau de Wandelaer* by Pieter Vanderlyn for your students to view.

Setting the Stage

Introduce the following background information to your students before beginning the discussion.

Background Information

With little connection to the historical and religious themes that dominated European art, and a distaste for the landscape, as well, early American artists were rather limited in the subjects for their work. They did, however, create many portraits. Portraits provided a way for people to preserve images of themselves before the age of photography. The subject—the person whose portrait was painted—sat for many hours while a hired artist painted the picture. Most of the Euro-American artists of the early colonization period painted portraits of well-to-do individuals, deriving details from the poses, backgrounds, and compositions that they saw in European paintings. Through portraits, the Euro-Americans hoped to preserve their likenesses and, thus, the stature of themselves and their families. A style of portrait making that was popular in this era was that of a group of early American artists commonly called limners. The term limner, found in eighteenth century records, comes from the verb "to limn" which means to illuminate, draw, paint, or outline in clear, sharp detail. Portraiture was one of the many crafts of limners, who also did sign painting and house decoration. Limners typically created portraits that showed a frontal view of the subject, with little or no background. Bodies and clothing were painted with simple shapes and colors. The limner tradition, now considered a type of folk art, endured into the nineteenth century. Although the works created by limners often revealed their lack of formal training, they mimicked European paintings in both style and form. Gradually American portraitists began to take on the more sophisticated portraiture style of trained European artists, who brought their artistic influences to America in the early 1700s.

American portraitists began to take on the more sophisticated portraiture style of trained European artists, who brought their artistic influences to America in the early 1700s.

The portrait of Pau de Wandelear by Pieter Vanderlyn is an example of early American portraiture. Pau was the son of a wealthy merchant who lived in Albany, New York in the early 1700s. At the time of this portrait, Pau was about seventeen years old. He is wearing fine clothing for the portrait. The Catskill Mountains, the Hudson River, and a Dutch Flue (sailing vessel) appear in the background. A goldfinch is perched on Pau's finger. This portrait includes the first known representation of the Catskill mountains and the Hudson River.

Discussion

Use the following questions to lead your students in a discussion about the portrait of Pau de Wandelear. Ask them to look at the portrait and think about, not only the person, but the elements that comprise the background.

- What is the subject of this painting? Identify all of the objects you see.
- What colors were used by the artist to create this painting? Are there many colors? a few? Are they mostly dark? light? bright? soft?
- Did the artist use many lines to depict the subject? If so, how would you describe the lines?
- Did the artist create contrast? If so, was it created with color? line? shape?
- Are there any examples of repetition in the work?
- Is the painting unified by color? line? shape? texture?
- How would you describe the portrait of Pau? How would you describe his facial features?
- How would you describe the clothes that Pau is wearing? What can you tell about him from the way he is dressed? Does he look somber? serious? important?
- How would you describe the background? Does the painting suggest deep or shallow space?
- What time of day is it? Is it sunny? stormy? cold? warm? windy? peaceful?
- Why do you think the painter included the Catskill mountains, the Hudson River, and a Dutch Flue in the painting? What do you think these symbolize?
- To have his portrait painted, Pau would have had to pose for the painter, Pieter Vanderlyn, for many hours. It is not likely that Pau would have actually been holding a goldfinch, especially for that duration of time. Why do you think the bird was included in the portrait? What do you think the bird symbolizes in this work?
- Do you think that this painting is an important historical document? Why or why not?

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SESSION TWO

Materials

- reproduction of *Pau de Wandelaer* by Pieter Vanderlyn
- white drawing paper (8-1/2" x 11" per student)
- newsprint (8-1/2" x 11" per student)
- pencils
- hand mirrors and/or photographs of your students

Setting the Stage

Tell your students they will be creating self-portraits that include elements from nature. Ask them to think about the natural environment that surrounds them in their daily lives. Their back yard, the neighborhood of a relative, areas surrounding their school, or even a favorite park are possible sources for inspiration. Next, ask your students to choose personally meaningful elements from these places of nature to represent in their paintings. Remind them to consider showing not just the elements themselves, but the meaning of the elements in their sketches. For example, a huge, knotted oak tree outside of a bedroom window might represent something frightening to one person and something enchanting to another: one student might draw the tree very large, heavily shaded, and with haunting, leafless branches; while the other might create a drawing with smooth lines, soft shadows, and billowy, leafing branches. Also have your students think about how they will draw themselves in their self-portraits. Remind them to consider how their clothes, facial expressions, posture, and positioning of their likenesses will affect the meaning of their drawings.

Demonstration

Demonstrate for your students how to draw several self-portrait thumbnail sketches on newsprint paper. Discuss with your students the proportions and placement of facial features, hair, neck, and shoulders in a portrait.

Sketching

Distribute hand mirrors for students to use to look at their facial features or have students look at photographs of themselves. Distribute the newsprint paper and pencils and have students create thumbnail self-portrait sketches. Review their sketches and, if necessary, suggest revisions as they work .

Drawing

Have each student choose their most successful sketch as a model for their final drawing. Distribute the white drawing paper and allow students the remaining class period to enlarge and transfer their selected sketches onto the white drawing paper.

Note. If this is your students' first experience creating portraits, allow plenty of time for them to observe and practice portrait drawing

Assessment

- Students are able to discuss how, before photography, portraits were used to preserve images of people before photography.
- Students are able to draw self-portraits.

ACTIVITY THREE: Narrative Painting

Achievement Standards

5–8(b) Students analyze contemporary and historic meanings in specific works of art through cultural and aesthetic inquiry.

9–12(b) Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.

Objectives

Students learn:

- that narrative paintings tell a story
- how to create a narrative painting

Vocabulary

Belshazzar's Feast. Title of a narrative painting depicting the scriptural story of Belshazzar. The story was a popular subject for painters during the seventeenth and eighteenth centuries.

narrative painting. A painting that tells a story.

SESSION ONE

Materials

- reproduction of *Belshazzar's Feast* (by an unidentified artist)

Getting Ready

Display the reproduction of *Belshazzar's Feast* for your students to view.

Setting the Stage

Introduce the following background information to your students before beginning the discussion.

Background Information

During the seventeenth and eighteenth centuries, portraiture was not the only style of painting that American artists tackled. Another popular form of painting was narrative painting. Narrative paintings usually told stories based on religious or historical themes that communicated messages to the viewer. The painting titled *Belshazzar's Feast* by an unidentified artist is an example of a narrative work. This painting depicts a story from the Bible (Daniel 5:5) that was one of many popular scriptural subjects for narrative paintings of the time. Many artists made paintings of the story of Belshazzar's Feast. The story is about a wealthy man named Belshazzar who held a great banquet for a thousand nobles. The guests at the party became intoxicated with wine, and Belshazzar asked them to steal the silver and gold bowls and cups from a nearby temple in Jerusalem. The guests did as Belshazzar asked. The valuable stolen items are shown on the table at the right. Suddenly, as the guests were drinking wine from the stolen vessels, a hand appeared in the banquet hall above the table and wrote a message on the wall, warning Belshazzar and his guests of their wrongdoing. That night Belshazzar died. This story warns against the dangers of greed and the desire to have more than you need.

Discussion

Use the following questions to lead your students in a discussion about *Belshazzar's Feast*.

- What is the subject of this painting?
- What colors did the artist use?
- How would you describe the shapes, lines, and texture?
- Does the painting have the illusion of deep space? shallow space?
- Is there a focal point or center of interest in the painting? How did the artist create this center of interest?
- Can you find examples of repetition? pattern?
- How is the painting balanced?
- Are there any qualities that unify the painting?
- What emotions are being expressed by the people in the painting? How can you tell? Which one do you think is Belshazzar? Why? [Note: Belshazzar is shown seated at the end of the large banquet table at the left of the painting.]
- This painting was made to hang in someone's home. Why do you think the story it illustrates was a popular lesson for Americans in the early eighteenth century? How would you illustrate this biblical story?
- Would you feel differently about the painting if you had not heard the story of Belshazzar? Why or why not?

SESSION TWO

Materials

- newsprint paper (8-1/2" x 11" per student)
- pencils

Setting the Stage

Review the purposes of narrative painting. Tell students that they will be creating narrative paintings based on environmental themes. Some ideas might include destruction and/or rescue of the rainforests, preservation of wetlands, Arbor Day, chemical pollution, the deforestation and/or reforestation of a wilderness region, or acid rain.

Discussion

Ask your students to create a list of environmental themes and to select several they would be able to illustrate in narrative paintings.

Writing

After they have selected their themes, ask your students to write about their ideas and how they intend to tell their stories through painting.

Drawing

Distribute the newsprint paper and pencils and ask your students to do several thumbnail sketches of their ideas. Have them discuss their sketches, focusing on the subject matter and narrative content. Your students' sketches and writings can be incorporated into their journals.

SESSION THREE

Materials

- white drawing paper (12" x 18" per student)
- pencils
- paints in a variety of colors (tempera or acrylic)
- water containers
- paintbrushes
- paper towels
- newspaper

Demonstration

Demonstrate how to enlarge and transfer a thumbnail sketch onto a larger sheet of paper. Discuss the importance of redrawing the sketch in larger proportion and adding more details (if necessary). Check for your students' understanding of the concepts.

Drawing/Painting

Distribute the materials and allow the remaining class period for drawing and painting.

Note: The paintings may take more than one class period to complete.

Assessment

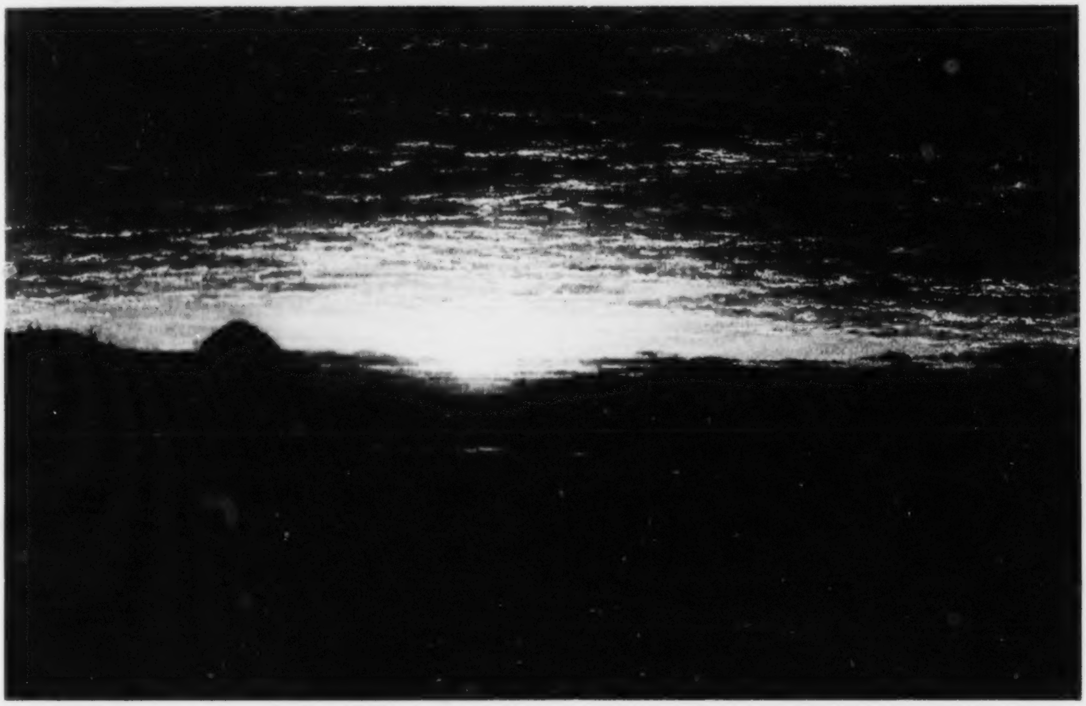
- Students are able to explain how narrative paintings tell a story.
- Students are able to create narrative paintings.

AESTHETIC INQUIRY FOR CHAPTER TWO

Aesthetic inquiry involves students in the perception, understanding, and appreciation of works of art. When we involve our students in aesthetic inquiry, we challenge them to consider important questions, sometimes referred to as the "big questions," that concern art in general. These questions may have many answers, depending on your point of view. It is important to raise these issues with your students, because such issues have the potential to deepen their understanding and appreciation of art. The following questions are suitable for students of all ages. You may choose to rephrase some of the questions, depending on the age level of your students.

- During the era before photography, portraits were used to preserve the images of people. Do you think that such artworks are valuable only to the people depicted in them? Why or why not?
- Do you think the purpose for which an artwork is created determines or influences its value as art?
- Do you think an artwork must have a message for the viewer? Why or why not?
- Do you think works of art must be about important ideas? If so, what do you consider important? If not, why not?
- Is it necessary to understand the exact message or intention of an artist in a particular artwork in order to appreciate or value that work? Why or why not?
- Narrative paintings like ***Belshazzar's Feast*** often depict lessons of morality. Do you think artworks should impose moral views on viewers? Why or why not? Do you think the artist has an obligation to be objective?

CHAPTER THREE: NORTH AMERICAN INDIANS AND NATURE



ACTIVITY ONE: Map Reading

Objectives

Students learn:

- that the western frontier of 1790 in the United States divided the land that was occupied by the settlers and the land occupied by the North American Indians
- that the North American Indians were pushed westward from their homelands when the European settlers arrived to colonize America.

Vocabulary

Chief Seattle. (Also known as Seathl) Duwamish-Susquamish chief of six Indian tribes who lived in what is now the state of Washington during the nineteenth century.

Materials

- map showing the location of Indian groups in 1790 (page 90)
- map showing the inhabited areas of the United States in 1790 (page 91)

Getting Ready

Duplicate enough copies of the maps to distribute to small groups of students and/or display enlarged copies of the maps in your classroom.

Setting the Stage

Tell your students that they will study maps to learn about the impact of European colonization of America on the North American Indians. Introduce the following background information to your students before beginning the discussion.

Background Information

As European settlers strived to make their homes in a new land and to establish their own distinct cultural identity separate from those whom they had left behind, they also faced many struggles related to those whom they encountered when they arrived to North America. For as they settled in eastern North America, they were not only confronted by the wilderness of the land, but also by the people already occupying it. Initially, the Indians welcomed the newcomers, offering to share the gifts of the earth with them, but the Europeans viewed the land and its native people as uncivilized barbarians who deserved to be conquered and controlled.

By the time of the first federal census of the United States, taken in 1790, the North American Indians...had been pushed far to the west and north...

> They were all received and fed with corn;
> but no land was ever sold to them; we never sold any land.
> They are allowed to dwell with us, to build houses and
> plant corn, as friends and allies.
> Because they were hungry...
>
> —Walam Olum, anonymous American Indian writer

European settlers, in their determination to conquer the wilderness, ultimately became determined to conquer the North American Indians who lived on the precious land. By the time of the first federal census of the United States, taken in 1790, the North American Indians, whose ancestors had originally inhabited the east coast, had been pushed far to the west and north, well beyond what was considered to be the western frontier. Many were driven away by the European settlers, wars, or the ravages of small pox, a disease they had not encountered prior to the arrival of the settlers. Therefore, the native people occupied only tiny sections of land in the region of the thirteen original colonies.

Discussion

Distribute the maps to your students or direct them to look at the maps displayed in the classroom. Ask students to look carefully at the boundaries. Use the following questions to lead your students in a discussion about the location of the North American Indians in the United States in 1790.

- In what parts of the United States were North American Indian groups living in 1790?
- Why were there so few North American Indians living along the eastern coast?
- What was considered the western frontier by the colonists in 1790?
- Which states were largely colonized by 1790?

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- What inferences can you make about the colonization of the United States and its impact on the North American Indians in 1790?
- Why are the mid-western states not shown on these maps?

Assessment

- When shown a map, students are able to identify the United States' western frontier of 1790 and locate the areas occupied by the North American Indians and the settlers at that time.
- Students are able to discuss the impact that European colonization made on the location of North American Indians.

ACTIVITY TWO: Song of the Red Man

Objectives

Students learn:

- that conflict occurred between the North American Indians and the European settlers who came to colonize the United States
- that European colonization of the United States resulted in many permanent lifestyle changes for the North American Indians
- that there are differing viewpoints about the positive and/or negative results of European colonization of the United States

Materials

- *Song of the Red Man* reference sheet (page 101)

Vocabulary

Chief Waubuno. A leader of Delaware Indians in the late eighteenth century.

Delaware Nation. North American Indian group with origins in the Delaware Valley.

Getting Ready

Duplicate one copy of the *Song of the Red Man* reference sheet for each student.

Setting the Stage

Tell your students that they will have the opportunity to read or listen to a poem from the traditions of the Delaware Indians as it was told by Chief Waubuno in 1750. Review the background information from the previous lesson and introduce the following background information to your students before beginning the discussion.

Background Information

The devastating impacts that occurred from the meeting of European culture and North American Indian culture were deeply related to their views of the natural world. The view of nature held by North American Indians was quite different from that of European settlers. The Indians had long been living harmoniously with the same wilderness that the European settlers feared and wished to tame. Their relationship with nature made the European concept of conquering and owning land a foreign idea to the Indians. The Indians viewed themselves at peace with nature and as a part of the natural order of the world. Everything they

Everything the Indians needed for survival was provided by nature.

needed for survival was provided by nature. Animals and their skins provided food and warm clothing. Abundant streams and lakes offered fresh water to drink and fish to eat. The sun and rain nurtured the plants needed for seeds, nuts, and medicines. Traditional legends, passed orally from generation to generation, spoke of respect for the earth and a desire to live in harmony with it. One legend taught the people not to take all of the game from the land, while another taught about the importance of respecting the earth and sky. Chief Seattle, a Duwamish-Squamish leader and peacemaker from what is now the state of Washington, described native beliefs about nature in this way:*

> "Every part of this earth is sacred to my people. Every shining pine needle, every mist in the dark woods, every clearing and humming insect is holy in the memory and experience of my people. The sap which courses thorough the trees carries the memories of the Indian. We are part of the earth and it is part of us."

Reading the Poem

Distribute the copies of *Song of the Red Man* and read the poem with your students.

Discussion One

Use the following questions to lead your students in a discussion about the ideas presented in the *Song of the Red Man*.

- How did the North American Indians live before the arrival of the settlers?
- How did the North American Indians treat the settlers?
- What happened between the North American Indians and the European settlers?
- What did the settlers do to the environment? How did their treatment of the environment change traditional life for the North American Indians?
- What inventions are mentioned in the poem?
- The Indian people are called "red men" and European Americans are called "palefaces" in the poem. Are these titles offensive? Would you use such terms today? Why or why not?

Discussion Two

Divide your students into small groups. Have them discuss the following questions within their groups.

- What were the pros and cons of the settlement of North America by the Europeans?
- What are some of the differing viewpoints about the effects of European settlement on the natural environment?
- What are some of the positive and negative experiences that might occur for people seeking a new life in a new land?
- What are some similarities and differences between the first settlers who came to North America and the people who come today from other countries?

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*Historically, the speech from which this text was excerpted has been credited to Chief Seattle. Seattle's speech is believed to have been given in December of 1854. He spoke in the Susquamish dialect of Salish, and the English translation was derived from the notes of a "Dr." Smith who was in attendance. Over the years, many versions of the speech have been quoted by a variety of sources, and considerable controversy continues to circulate over which sections of those quotations are authentic to the actual speech delivered by Seattle. It is generally agreed that adaptations and embellishments have resulted in a number of fraudulent quotes of the original speech.

Assessment

- Students are able to describe the relationship between the North American Indians and their land during the period of colonization.
- Students are able to discuss the conflict that occurred between the Native Americans and the settlers who arrived from Europe to colonize North America.
- Students are able to discuss how and why colonization of North America resulted in many permanent lifestyle changes for the North American Indians.
- Students are able to consider differing viewpoints about the colonization of North America.

Extension

Social Studies

Invite a North American Indian to your school to speak about his/her culture and its view of nature and the environment. Have your students prepare for the visit by learning about the nation of the speaker. Have your students write journal entries about the speaker and their experience as listeners.

ACTIVITY THREE: Little Deer

Objective

Students learn that the traditions of North American Indians teach respect for nature.

Materials

- The *Little Deer* reference sheet (page 104)

Vocabulary

Cherokee Nation. North American Indian group with origins mainly in Tennessee and North Carolina.

legend. A story passed from generation to generation, especially one popularly regarded as historical, although not verifiable.

Getting Ready

Duplicate one copy of the *Little Deer* reference sheet for each student.

Setting the Stage

Tell your students that they will read (or listen to) a legend from the Cherokee Nation. Introduce the following background information to your students before beginning the discussion.

Background Information

Respecting and revering nature was not a tradition unique to the tribes of Chief Seattle. It was characteristic of North American Indians, in general, who had lived in harmony with the land beginning a very long time before European colonists ever began settling there. For at least a thousand years before the arrival of Europeans in the Cherokee region, the Cherokee Indians lived in the lush southeast of what is now the United States. The first Europeans to pass through Cherokee territory, a group of soldiers, were led there in 1540 by Hernando de Soto, a Spanish explorer. He and his party came to the land in search of gold mines, but were disappointed to discover only the farming villages of the Cherokee people. Before leaving, the soldiers were ordered to torture and slaughter many of the Indians. The soldiers felt these actions were justified, because unlike the soldiers, the Cherokee were not Christian and, therefore, in the minds of the Spaniards, were not entitled to humane treatment.

In the 1700s, the Cherokee met once again with Europeans—with the English who came to colonize. This meeting was peaceful, and both groups benefited from trading with each other. Europeans brought metal tools that the Cherokee had not before seen, and in exchange for the tools, the Cherokee offered deerskins. The English valued the deerskins, because these could be sold for a profit to other Europeans. The Cherokees valued the metal tools, because these were more durable and easy to use than the stone tools they traditionally used. In order to acquire more deerskins to exchange for the metal tools, Cherokee hunters began hunting more deer than ever before. Their traditional belief in keeping the world in balance was compromised.

Like many other Indian groups, the Cherokee have passed legends from generation to generation. Many times, these legends provide a way for the successive generations to learn about their ancestral history. The Cherokee legend of *The Little Deer* tells of the imbalance that was created in the natural world when the Cherokee hunters began killing too many animals. It is told among their people as a reminder of the Cherokee belief in the importance of living in harmony with the natural world.

Reading the Legend
Distribute the copies of *The Little Deer* and read it with your students.

Discussion
Use the following questions to lead a discussion about the ideas presented in *The Little Deer*.

- According to the legend, what changed the relationship between humans and animals?
- Why were the animals afraid?
- Who was *Awi Usdi*?
- What was *Awi Usdi's* idea? What happened as a result of his idea?
- How would you describe the relationship between animals and humans today?
- Do you think human beings have a responsibility to the animal kingdom? Why or why not?
- If you were *Awi Usdi*, what would you whisper in the ears of hunters today?

Assessment
- Students are able to discuss how the traditions of the North American Indians teach respect for nature.

Extension
Language Arts
Have your students read legends from a variety North American Indian nations. Have them contrast and compare the themes and styles of writing.

CHAPTER FOUR: EARLY AMERICAN WRITING AND NATURE

ACTIVITY ONE: Writers of the Time

Objectives

Students learn:

- that early American writing was influenced by the Romantic Movement and the relationship between North American Indians and nature
- that early American writers created a new body of American writing that involved nature in a way that not before occurred
- about the lives of writers James Fenimore Cooper, Henry Wadsworth Longfellow, William Cullen Bryant, and Walt Whitman
- how the works of James Fenimore Cooper, Henry Wadsworth Longfellow, William Cullen Bryant, and Walt Whitman were influential in defining a new body of American writing involving nature

Vocabulary

abolition. The illegalization of slavery.

Henry Wadsworth Longfellow. American poet (1807–1882). His works include *The Song of Hiawatha*, *Evangeline*, and *Paul Revere's Ride*.

Hudson River School. A group of American painters who, between 1840 and the late nineteenth century, established the first true tradition of landscape painting in the United States. Many of their paintings were of the Hudson River Valley and surrounding area.

James Fenimore Cooper. American novelist (1789–1851). His works include *The Spy, The Pioneers*, and *The Last of the Mohicans*.

Romantic Movement. Trend in thought that prevailed during the mid-eighteenth century, affecting styles of art, writing, and philosophy. Romanticism hailed emotion, instinct, and imagination as the most valuable of human attributes.

satire. Literary work that uses wit, irony, or sarcasm to ridicule something thought to be foolish or corrupted about humankind.

William Cullen Bryant. American poet and editor (1794–1878). His works include *Thanatopsis, Picturesque America*, and *The Embargo*.

Walt Whitman. American poet (1819–1892). His works include *Leaves of Grass, Dalliance of the Eagles*, and *Give Me the Splendid Silent Sun*.

Materials

- biographies of James Fenimore Cooper, Henry Wadsworth Longfellow, William Cullen Bryant, and Walt Whitman
- A collection of writings of these authors (optional)

Getting Ready

Duplicate one copy of the biographies of James Fenimore Cooper, Henry Wadsworth Longfellow, William Cullen Bryant, and Walt Whitman for each student.

Optional Provide some of the authors' works as reading material for your students.

Setting the Stage

Tell your students that they will learn about several early American writers and the contributions these writers made to the development of the Hudson River School of Art.

Introduce the following background information and writers' biographies to your students before beginning the discussion.

Background Information

Although American nature was gradually succumbing to the stranglehold of colonization, and Indian groups were continually being pushed westward, not all colonists embraced the belief that nature was meant to be harnessed. In fact, some early nineteenth century American writers from the northeast began to use their talents to express a profoundly affectionate regard for the raw wilderness. Such writers depicted nature as beautiful, powerful, and sublime. Many of their stories and poems were influential in bringing about a change of opinion among the settlers regarding the natural world. This new reverence for nature was part of what is now known as the Romantic Movement, a way of thinking that actually began in Europe in the late eighteenth century. People who ascribed to this way of thinking believed that natural instincts and the expression of emotions were the most valuable of all human attributes.

The values of the Romantic Movement were largely perpetuated and dispersed by the arts. American authors, especially those of the Hudson River Valley, drew in part upon the values of the Romantic Movement to develop a body of "American" writing where none had existed before. This new writing involved a reverent view of nature that had not previously found expression in the works of authors living in the United States. Writers like William Cullen Bryant, Washington Irving, and James Fenimore Cooper spun many tales based on North American Indian legends involving nature and those spirits believed by the Indians to be a part of nature. Fascinated by supernatural or mysterious events and by picturesque remembrances of America past, these writers created strong and heroic characters whose exploits in the wilderness revealed its inherent magic and wonder. The works of these men profoundly effected a new consciousness about the wilderness among people of the United States, including visual artists of the same era and location.

> **...writers created strong and heroic characters whose exploits in the wilderness revealed its inherent magic and wonder.**

Biography of James Fenimore Cooper

James Fenimore Cooper was born to a well-to-do family in Burlington, New Jersey in 1789—the first year of George Washington's presidency. The following year, the Cooper family moved to the upstate village of Cooperstown, New York, where Cooper spent his childhood.

At the age of thirteen, Cooper began attending Yale College. However, his enthusiasm for practical jokes outweighed his academic ambitions: he was expelled for misconduct just two years later. After returning from Yale, Cooper enlisted himself in the Navy, where he remained for several years before marrying a young woman named Susan DeLancy. According to a family tale, Cooper announced to his wife after reading a poorly written novel aloud that he could surely write a better story. This declaration marked the beginning of his writing career.

Although his first book, *Precaution*, was not very well-received, Cooper remained confident in his talent and continued to write. His persistence paid off, for when he published his second book, a story about the Revolutionary War called *The Spy*, it was a success.

Cooper wrote thirty-two novels during his lifetime. His stories tell important tales about life in America during the nineteenth century. His novels were considered the first to have a distinctly American style.

Influences on Cooper's writing came from the political turmoil of his time, from the concept of frontier life, and from his father's role as a federal politician. Cooper himself was a democrat with a strong social sense. He was also a romantic with an exceptional talent for describing the American landscape. His literary works reveal Romantic ideals of man in harmony with nature, man as the noble savage. His most popular character—Natty Bumpo, from his Leatherstocking novels—was a man who loved and lived in the American wilderness. Natty was not comfortable with people who were trying to bring their civilization to the frontier. Rather, he preferred the company of Indians and appreciated their ways of life. Through the eyes of Natty

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Bumpo, readers of Cooper's books learned about the problems of cutting down the forest and creating towns where there had once been pure nature. James Fenimore Cooper's most popular stories—*The Pioneers, The Prairie,* and *The Last of the Mohicans*—were once considered books for children, but today they have a message for all people about the preservation of the environment and respect for the natural world.

The literary tradition of James Fenimore Cooper continues to thrive even today. Movie companies have made adaptations of his novels *The Deerslayer* and *The Last of the Mohicans.* Other successful American authors, including William Cullen Bryant and Mark Twain, admired and were influenced by his work. James Fenimore Cooper died in 1851, leaving behind a literary legacy that both reflects and affects American wilderness and its relationship with the people who depend upon it.

Biography of Henry Wadsworth Longfellow

Henry Wadsworth Longfellow was born in Portland, Maine in 1807. At that time, the United States of America was still a new country, and Portland itself was an active seaport. The variety of people and the activity of the harbors provided Longfellow with a rich and expansive view of American life as well as a precocious curiosity about the world in general. He was sent to school when he was only three years old.

Throughout his childhood, Longfellow's mother read to her children from a variety of works. It was patently obvious from the beginning that Longfellow was intimately drawn to writing and to the sounds of words. As a young boy, he wrote poetry—a hobby that sprang from a deep desire to write which would endure throughout his life. Despite his talent and desire for writing poetry, Longfellow's father had his heart set on having his son become a lawyer. Luckily, when Longfellow was a senior at Bowdoin College, a modern languages chair was established there and he was asked to become the first professor. The college agreed that he should spend some time studying and traveling in Europe before taking the position.

From 1826 to 1829, Longfellow traveled throughout England, France, Spain, Italy, and Germany meeting important scholars and studying at various universities. Between his studies, he found time to walk through the cities and countryside meeting peasants, farmers, traders—people from all walks of life. His life was deeply enriched by this experience, and when he returned to America to take his professorship, he wrote his own texts, including in them an intimate exploration of the literary heritage of Europe as well as a survey of the literature of the United States.

In 1831, not long after his return from Europe, Longfellow spotted a former schoolmate named Mary Storer Potter in church. Overwhelmed by her beauty, he actually followed her home, unable to even approach her to speak. She later became his wife. The couple moved into a home surrounded by trees, and Longfellow spent his time translating literature, creating travel sketches for *New England Magazine,* and working as both a professor and librarian at Bowdoin College.

Several years later, Longfellow was appointed a professorship at Harvard in Cambridge, Massachusetts. He and Mary moved to the college town, where he was seen as a

Like the work of many other famous writers of his time, Longfellow's poetry became an inspiration to visual artists.

rather romantic character, with his azure blue eyes, flowing hair, and flowered waistcoats. To prepare for his new professorship, he once again set out for Europe, this time with his young wife at his side. Tragically, while traveling there, Mary died, and Longfellow returned to America grieving and alone. For seven years afterward, Longfellow lived in Cambridge as a boarder in an old house overlooking the Charles River. He eventually traveled again to Europe and wrote his first book of poems, *Voices of the Night,* along with several other works. By 1843, after returning from Europe, he was once again wed, to a woman named Frances Appleton. They had a happy marriage and an active family, which came to include five children.

Longfellow eventually stopped teaching and turned his attention entirely to his first love: writing poetry. His poems were romantic, and they touched the hearts of everyday people. He was considered a master storyteller, and many of his poems told tales of the American experience. Longfellow's poems were filled with a hopeful sentiment and a reverence for nature. His publication of *The Song of Hiawatha* caused incredible excitement. He prepared for its writing by reading about Indians and through several meetings with an Ojibwa chief. The publication of *Hiawatha* marked the first time in American literature that Indian themes were recognized for their original and imaginative qualities.

In 1861, Longfellow's life was once again struck by tragedy when his wife was killed in an accident involving a fire. In the throes of grief, Longfellow tried to find solace in working on a translation of Dante. He went to Europe and, in the years that followed, received honorary degrees from the esteemed universities of Oxford and Cambridge in England. He was also selected as a member of the Russian Academy of Sciences and of the Spanish Academy.

Some of Longfellow's best known poems include *Evangeline, Paul Revere's Ride*, and of course, *The Song of Hiawatha.* Illustrations related to his characters and themes were popular. Longfellow's work continues to inspire and move readers today just as it did during his own lifetime.

Biography of William Cullen Bryant

When William Cullen Bryant was growing up, his father always encouraged him to read books and to explore nature in the western Massachusetts community where they lived. His father, a doctor, often took young William into the woods looking for herbs and other plants to make medicines. Memories of these early explorations of nature remained with Bryant for all of his life, and many of his poems were about his love of nature.

William Cullen Bryant was only nine years old in 1803 when he began writing poetry. The first poem that he wrote was about the biblical story of Job. When he was thirteen years of age, one of his poems was published. Called *The Embargo*, it was about President Thomas Jefferson's refusal to sell American goods to England and France while they were at war with one another. The poem was a satire. Bryant's most famous poem, *Thanatopsis*, was written when he was only nineteen years old.

Throughout his career, Bryant was continually interested in the relationship between people and nature. As a result, his writings were important in beginning the Romantic Movement in America. Bryant was a friend of many of the artists of the Hudson River School, including two of its most famous painters, Thomas Cole and Asher B. Durand. He was also a friend of the famous naturalist John James Audubon. Bryant was an important writer, because his writings influenced both the art and literature of his day. Bryant's partner said that he "treated every neighbor as if he were an angel in disguise sent to test his loyalty to the golden rule."

Bryant was continually interested in the relationship between people and nature.

Biography of Walt Whitman

Walt Whitman was born on May 31, 1819 on Long Island, New York. His mother, a Quaker woman of Dutch descent, was barely literate. His father, a stern disciplinarian of English descent, was a carpenter and house builder who struggled throughout his life to support his family of nine.

Whitman, the second eldest child in his family, attended public school only until the age of eleven, when he was taken out to help support the family. One year later, he began learning the printer's trade, mostly on his own. It was an endeavor that brought to light his love of the written word, a love that he fed with books written by such famed authors as Shakespeare and Dante. Whitman also fed his hungry intellect with the activity that surrounded him in New York City. New York was an exciting place for a young boy to learn about life and culture. It was visited by many famous people, several of whom were respected speakers that travelled and were known throughout the United States. What was also seen in the city during this time was a serious degree of social tension related to issues of slavery. Debate over the issues stirred emotions and conflicts that resonated throughout the populace, and in 1835, the city even experienced riots in protest of abolition. At the same time, there were disturbances related to the steady stream of Irish immigrants arriving in New York. Living in the city, Whitman had a chance to see and learn about many different types of people and events important in American history.

When Whitman was seventeen, he began teaching in the one-room schoolhouses on Long Island. He was a rather untraditional teacher, allowing his students to call him by first name and often teaching through learning games rather than formal

Whitman's poetry still makes readers think about the way in which the American democracy was and continues to be special.

instruction. After five years of teaching, Whitman made a career change to journalism. He worked for many different newspapers, both as an editor and writer of articles. He also began writing poetry. Whitman wrote over four hundred poems in his lifetime. His words were so moving and powerful that they seemed to speak to Americans of every background. In 1855, Walt Whitman published his most famous book of poems, *Leaves of Grass*. Although he wrote many other works, *Leaves of Grass* was a work that he continued to rewrite and republish many more times throughout his life.

Whitman broke all of the rules about poetry in the 1800s. His lines were long and his paragraphs were all of different lengths. He wrote in the words of foreigners and of people the from lower classes of society. He spoke of pioneers, slaves, and the American wilderness. There were some people who did not like Whitman's poems, because he wrote for the common person rather than the elite, but his poems continued to grow in popularity, because they were so unusual. Whitman created a style that spoke for and about Americans. His poetry still makes readers think about early America and the way in which the American democracy was and continues to be special.

Discussion (optional)

If you have samples of writing by Cooper, Longfellow, Bryant, and/or Whitman, have your students read some of the works. Then use the following questions to lead a discussion about the writing. Spend some time discussing each individual work and then contrast and compare several works.

Use the following questions to lead a discussion about the individual works.

- Is the work fiction or nonfiction? How do you know?
- Are there characters in the work? If so, how do they relate to one another? How are they manipulated by the writer to contribute to the theme of the piece as a whole?
- How would you describe the language in the piece? Is it poetic? dry? straightforward? concise? complex? humorous?
- What literary devices does the writer use in the work? Is there simile? allegory? apostrophe? repetition? personification? How do the literary devices contribute to the effect of the piece?
- Does the narrator seem to be involved in the action or simply observing it?
- What is the tone of the writing? How does the narrator's voice contribute to the tone of the work? Is it objective? Is it omniscient? Does it suggest a feeling or mood?
- Is the writer trying to effect the reader into an action? a reaction? If so, what devices or techniques does the writer use to accomplish this?

- Does the work have a moral or a theme? If so, what is it? If not, what function does the writing serve? Does it serve the same function today as it did when it was written?
- Is this writing an important work? Why or why not?

Use the following questions to contrast and compare the works.

- How are the works different from one another? How are they alike?
- What literary qualities do the works have in common? Voice? Mood? Point of view? Theme?
- Why do you think the writers chose to write about the themes that appear in their works?
- Do any of the works share common themes? If so, how do they address them differently or similarly?
- Which work is the most entertaining? What techniques and literary devices make it so?
- Which is the most informative? What techniques and literary devices make it so?
- Is it clear from reading them that all of these works were written during the same era? If so, how? If not, why not?

Assessment

- Students are able to discuss how early American writing was influenced by the Romantic Movement and the relationship between North American Indians and nature.
- Students are able to discuss how early American writers created a new body of American writing that involved nature in a way that had not before occurred.
- Students are able to demonstrate knowledge of the lives of writers James Fenimore Cooper, Henry Wadsworth Longfellow, William Cullen Bryant, and Walt Whitman.
- Students are able to demostrate knowledge of how the works of James Fenimore Cooper, Henry Wadsworth Longfellow, William Cullen Bryant, and Walt Whitman were influential in defining a new body of American writing involving nature.

Extensions

Language Arts/ Social Studies/ Science

Have students research contemporary writings concerning environmental issues. Then have them compare and contrast the writing with the concerns of early nineteenth century writers.

Language Arts

Duplicate the reproductions of the prints by Thomas Nast that depict the experiences one might have had trying to travel through the wilds of New York (pages 102-103). Have students use these satirical illustrations to help them write a satire about the way that people today interact with the natural environment.

Language Arts

Have your students read the excerpts from *The Pioneers* by James Fenimore Cooper (page 105). Use the following questions to lead a discussion.

- Who are the two characters that are speaking?
- What are some of the things that Natty says about the Catskills?
- Why do you think that he likes the Catskills so much?
- What is the place referred to as "York?"

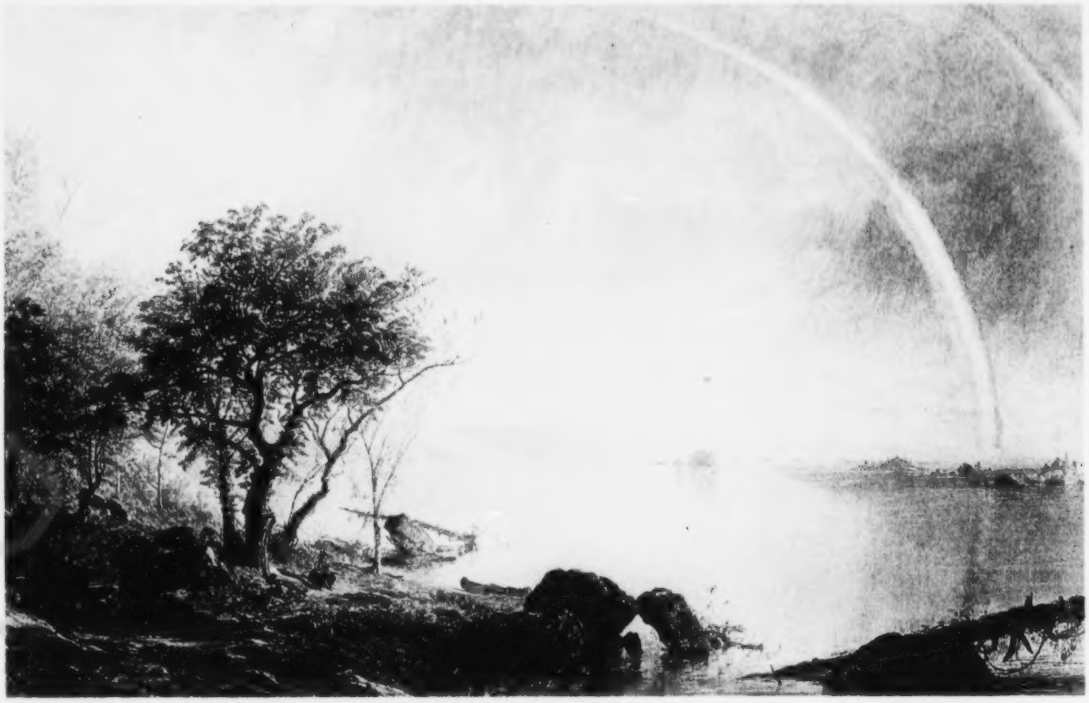
- What do you think Natty means when he says that the High peak and Round-top look "like a father and a mother among their children."
- Why do you think Natty says "not for hunting and fishing" when he describes the Catskills?

AESTHETIC INQUIRY FOR CHAPTER FOUR

Aesthetic inquiry involves students in the perception, understanding, and appreciation of literary works. When we involve our students in aesthetic inquiry, we challenge them to consider important questions, sometimes referred to as the "big questions," that concern writing in general. These questions may have many answers, depending on your point of view. It is important to raise these issues with your students, because such issues have the potential to deepen their understanding and appreciation of literature. The following questions are suitable for students of all ages. You may choose to rephrase some of the questions, depending on the age level of your students.

- Do writers that write about nature have a responsibility to portray nature as something that needs to be protected? Why or why not?
- Do writers have a responsibility to their readers, regardless of the subjects of their works? Why or why not?
- Do you think nature is an important subject for writers to present in their works? Why or why not?
- Do you think literary works should be about important ideas? Why or why not?

CHAPTER FIVE: EARLY AMERICAN ART AND NATURE



ACTIVITY ONE: The Hudson River School of Painting

Achievement Standards

5–8(a) Students know and compare the characteristics of artworks in various eras and cultures.

9–12(a) Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.

Objectives

Students learn:

- that early American painting was influenced by the Romantic Movement and the relationship between North American Indians and nature
- that the Hudson River School artists sought to exalt and protect nature
- that the Hudson River School artists created a new body of painting that portrayed American landscape in a way that had not before occurred
- that the Hudson River School artists had a significant impact on shaping public perception of the natural environment
- that artist Thomas Cole is considered the founder of the Hudson River School

Vocabulary

Hudson River School of Art. A group of American painters who, between 1840 and the late nineteenth century, established the first true tradition of landscape painting in the United States. Many of their paintings were of the Hudson River Valley and surrounding areas.

Romantic Movement. Trend in thought that prevailed during the mid-eighteenth century, affecting styles of art, writing, and philosophy. Romanticism hailed emotion, instinct, and imagination as the most valuable of human attributes.

satire. Literary work that uses wit, irony, or sarcasm to ridicule something thought to be foolish or corrupted about humankind.

Materials

- VCR, monitor, and *The Natural Palette* video (optional)

Setting the Stage

Tell students that they will be learning about the formation of the Hudson River School and will be viewing examples of this style of painting.

Viewing the Video

Show the video program *The Natural Palette.* After students have viewed the video, review its content. Introduce the following background information to your students before beginning the discussion.

Background Information

By the mid-nineteenth century, the United States was clearly no longer the vast, wild frontier it had once been just one hundred years earlier. Cities and industries indiscriminately determined where wilderness would remain, and a clear shift in sentiments toward the natural world was in effect. Rather than being ruled by a fear of the unconquerable and unknown, American sentiment toward the wilderness was increasingly ruled by a newfound reverence and longing for the unconquered and unknown. At the same time, European influences—including the European Romantic Movement—continued to shape much of American thought, but it did so in conjunction with other influences that were distinctly and uniquely American. The traditions of North American Indians, for example, and their relationship with nature became a recognizable part of this distinctly American Romanticism. American writers put words to this new romantic view of nature in their works, further influencing in the process the evolution of American thought about the natural world. With European roots and North American Indian influences, Romanticism in the United States sprouted its way throughout many levels and aspects of American culture. It found means of expression not only in literature, but in the visual arts as well. A focus on the splendor of wilderness became more than just acceptable for American artists. It became the passion of many them, the most notable of which came to be known as the Hudson River School Artists.

> **A focus on the splendor of wilderness became more than just acceptable for American artists.**

The Hudson River School was a group of painters who, between 1840 and the late nineteenth century, established the first true tradition of landscape painting in the United States. Their paintings included scenes of the Hudson River Valley and the adjoining mountains of New York and Vermont. Influenced by European romantic landscape painting, Hudson River School painters created artworks showing meticulously rendered details and an almost religious reverence for the magnificence of the American wilderness. Through their works, the Hudson River School artists set about the task of re-creating the unique and unbridled beauty of the American landscape for the American public.

Hudson River School painters created artworks showing meticulously rendered details and an almost religious reverence for the magnificence of the American wilderness.

Hudson River School painters, largely led by the work and writings of a man named Thomas Cole, created the first distinctly "American" landscapes. Unlike the orderly landscapes of European artists, Cole and artists that followed him created vast, awe-inspired scenes which showed the unrestrained and even threatening and dangerous characteristics of the virgin forests of America. Recognized not only as the founder of the Hudson River School, but also as one of its finest artists, Cole is credited with making landscapes acceptable subjects for serious painters. His writings and paintings imparted a new and majestic view of the American wilderness--a view wrought with intricate detail and romantic resplendence. Cole saw his work as a tool to inspire in his countrymen "the importance of cultivating a taste for scenery." He hoped to use his influence to encourage more people to love, enjoy, and protect nature as he did. In part as a result of Cole's influential work, people gradually came to enjoy traveling to the wilderness areas for recreation and relaxation.

Ironically, as more and more people visited the regions which Cole and other Hudson River School painters regularly depicted in their work, the increased visitation brought increased urban development. Aided by the availability of modern forms of transportation such as the railroad and the steamboat, tourism to the Hudson River Valley and a popular destination known as the Mohawk Mountain House resort increased. This increase slowly began to change the pristine nature of the surrounding area. As a result, Hudson River School artists had to go further and further away from encroaching civilization in search of the unspoiled nature which they sought as inspiration for their paintings. Many of the second generation of Hudson River School artists traveled to the American west in search of new expanses of wilderness.

Discussion

Use the following questions to lead your students in a discussion about the Hudson River School of Art.

- How did many of the colonists view their environment in the early nineteenth century?
- What factors influenced a change in their viewpoint about nature?
- What movement found expression through the arts during the early nineteenth century?

- What was the Hudson River School?
- What did the Hudson River School artists try to express through their art?
- Who led the Hudson River School?
- What were some of the effects of the Hudson River School?

Assessment

- Students are able to discuss how early American painting was influenced by the Romantic Movement and the relationship between North American Indians and nature.
- Students are able to discuss how Hudson River School artists sought to exalt and protect nature.
- Students are able to discuss how the Hudson River School artists created a new body of painting that portrayed American landscape in a way that had not before occurred.
- Students are able to discuss how the Hudson River School artists had a significant impact on shaping public perception of the natural environment.
- Students are able to identify Thomas Cole as the founder of the Hudson River School.

ACTIVITY TWO: Getting to Know the Artists

Objectives

Students learn about the lives and works of Hudson River School artists Thomas Cole, Asher B. Durand, and Frederick Edwin Church.

Vocabulary

Asher B. Durand. American painter (1796–1886). Hudson River School artist.
Frederic Edwin Church. American painter (1826–1900). Hudson River School artist.
Lake Winnepesaukee. Landscape painted by Thomas Cole.
Morning Looking East over the Hudson River Valley. Landscape painted by Frederic Edwin Church.
Reminiscences of an Old Man. Landscape painted by Asher B. Durand.
Thomas Cole. American painter (1801–1848). Hudson River School artist, considered to be responsible for making landscapes acceptable subjects for serious painters.

Materials

- biographies of Thomas Cole, Frederic Edwin Church, and Asher B. Durand
- art reproductions titled *Lake Winnepesaukee, Morning Looking East*, and *Reminiscences of an Old Man*

Getting Ready

Read the biographies of Thomas Cole, Frederic Edwin Church, and Asher B. Durand to your students or display each biography next to the artists' paintings on the board.

Setting the Stage

Tell your students that they will be learning about several Hudson River School artists and their work. Introduce the three artists biographies and their works of art to your students before beginning the discussion.

Background Information

The Hudson River School of Artists included many painters. Some of these painters lived in the Hudson River Valley area, and others of them traveled through it. Their works, though often of the same regions or landmarks, such as Niagara Falls or the Catskills, are distinguishable from each other by particular elements of style characteristic to the particular artists. As a group, however, their works are generally regarded as remarkable reflections and translations of the American wilderness, humbly reverent to its awesome grandeur.

Biography of Thomas Cole

Thomas Cole was born in England in 1801, but came to the United States when he was a teenager. Growing up in a factory town in Europe, he had read about the beautiful American countryside and longed to see it firsthand. After his family settled in Pennsylvania, and later in Ohio, Cole spent hours exploring the countryside and woods near his home. He had a deep love for nature that served him well when he began to work as an artist.

Cole eventually met William Cullen Bryant and other writers of the period who shared his love of nature. Together, he and these men often traveled along the Hudson River, reflecting its natural beauty in their written and painted works. They also came together in New York City to discuss their works and share ideas.

Cole believed in using imagination when rendering his landscapes, rather than painting exact replications of specific areas in nature. Many of his paintings are composites of various nature scenes. Cole's paintings inspired other artists to paint nature when most of them were painting portraits of people. His magnificent landscapes moved people and caused them to think about the power of the natural world that surrounded them. These landscapes created a tremendous shift in American art and in American thought about nature. He is considered the founder of the Hudson River School.

Cole's landscapes created a tremendous shift in American art and in American thought about nature.

Although he was only forty-seven when he died, Thomas Cole was an extremely respected American painter whose paintings influenced many of the artists who came after him. As he created a distinctly American style of art, Cole also helped many Americans appreciate the beauty of the landscape that was being lost in America and instilled in them a sense of the importance of preserving it. Thomas Cole has been called one of America's earliest environmentalists.

Lake Winnepesaukee was painted by Thomas Cole sometime around 1827 or 1828, just two or three years after he had established himself as a leading American landscape artist. The work was composed from a sketch Cole made on a trip through the White Mountains of New Hampshire, and it illustrates his desire to depict nature as wild and sublime. *Lake Winnepesaukee* was shown at the National Academy of Design in 1828. It was also engraved by Asher B. Durand, and published in 1830 in *The American Landscape*, a book by William Cullen Bryant.

Biography of Asher B. Durand

Asher B. Durand was born in New Jersey in 1796 and grew up on a farm. From an early age, he seemed to have a talent for creating pictures. It was a talent that would endure throughout his lifetime and distinguish him as one of the finest American landscape painters ever to have colored the canvas.

Durand's interest in art probably began at a very early age when he began using homemade tools to draw images on pieces of copper. He used the copper pieces as makeshift printing plates to create pictures. It seemed that Durand had printing in his future, so when he was old enough to work, his parents apprenticed him to an engraver. In his apprenticeship, Durand learned the engraving process of cutting images into wooden or metal plates, which would later be inked and used for printing. Any successful engraver had to master the use of special engraving tools, which were designed to create intricate lines and detailing in a picture. Durand had a special talent for working with the tools to render marvelously detailed images. He copied paintings into engraving plates that were used to print multiple quantities of reproductions, making it possible for many people to own a print of a great picture. He also made engravings for books and bank notes, which brought him great business success.

> **Durand had developed a keen eye for detail that became the trademark of his painting style.**

The skills he acquired as an engraver became especially important to Durand when he decided to become a landscape painter. Through his engraving experience, he had developed a keen eye for detail that became the trademark of his painting style. Unlike Thomas Cole, Durand believed that imitation of nature—a precise reporting of the scene—was ideal.

In 1826, Durand and Cole founded the National Academy of Design. Durand became the Academy's president nineteen years later and held the position for fifteen years. By that time, he was well-known and widely respected as a landscape painter. His highly detailed renderings of landscape scenes captured the essence of the beauty and power of nature. During his career as a landscape painter, Durand made some of the most remarkable landscapes in American history and was considered to be one of the most important painters of the Hudson River School.

When Thomas Cole died, his friend Asher B. Durand made a picture that included him. The painting was called *Kindred Spirits* and showed two friends, Thomas Cole and William Cullen Bryant, surrounded by their passion—the American wilderness. It was indeed a fitting tribute to the man and to the school of art of which all of them were a part.

An Old Man's Reminiscences was painted by Asher B. Durand in 1845. It is a tapestry of nostalgic, idealized memories painted during a time of rapid industrialization. From the shelter of the woods, an old man gazes out upon scenes that were typical of rural life in the Northeast during the first half of the nineteenth century. Children are playing hoop and other games in fields near the schoolhouse. Cattle graze near the stream bank while farmers are haying. Two men fish in the stream, and a young couple sits under a tree. *An Old Man's Reminiscences*, like many other paintings by Durand, celebrates rural American landscape and the serenity of nature.

Biography of Frederic Edwin Church

Frederic Edwin Church was born in 1826 to a wealthy family. Despite his obvious talent for art, Church's parents were not always convinced that their son should become an artist. They expected Church to choose a lucrative profession more suitable to people of a high social and economic position. In fact, they preferred that he go to college and perhaps become a doctor, but Church was not so easily persuaded from his passion. He was determined to become an artist and paint landscapes. Despite their lack of enthusiasm for his chosen career, Church's parents eventually helped him pursue his dream. They paid Thomas Cole, the most prominent landscape painter in America, to teach their son his craft. Church was the only person ever to be formally trained by Cole. It was a process that took two years, after which time Church decided that he was ready to begin his independent work as a painter.

Church's love and respect for the American landscape was communicated with passion in his works.

Although he was a student of Cole, Church developed a style that was all his own. He loved to observe nature and had a keen eye for reporting what he saw with a realism and an energy that inspired awe. During the early 1850s, Church traveled to Maine, Niagara Falls, along the Mississippi River, and to South America gathering impressions for dramatized landscape views. He also traveled extensively throughout Europe and the Middle East during the late 1860s. Although he traveled widely and painted scenes from around the world, the subjects that he kept returning to were Niagara Falls, the American wilderness, and the icebergs of the Arctic.

In 1848, at the age of twenty-three, Church became the youngest member ever to be accepted into the National Academy of Design. He was honored by the Academy and by the art community for his sharp eye and talent for exact detail. His artistic vision was exceptionally independent. His love and respect for the American landscape was communicated with passion in his works.

Overlooking the cherished Catskill Mountains outside of the City of Hudson, New York, Frederic Church built his beautiful home, Olana. The windows of the house provided long vistas looking out over the hills that he loved and which inspired his art. Olana was as much a reflection of his love of nature as were his paintings.

Not many artists have the chance to enjoy fame during their lifetimes. During his lifetime, Frederic Edwin Church became one of the most respected and successful artists of the Hudson River School, and the sale of his paintings brought him great financial rewards.

Morning Looking East over the Hudson River Valley was painted by Church in 1848. The painting emphasizes the vast expanse of the American wilderness. It is dominated by land and sky. The one person included in the painting is painted very small, a humble observer of the magnificent view. Like many other paintings by Church, *Morning Looking East over the Hudson River Valley* has a broad visual scope, balanced by lushness and multiplicity of careful detail. The essence of Church's art was theatricality. Its purpose was to incite wonder.

Discussion

After your students have become familiar with the artists, use the following questions to lead a discussion about their works of art. Spend some time discussing each individual work and then contrast and compare all three works.

Use the following questions to lead a discussion about the individual paintings.

- What is the subject matter of the painting?
- How would you describe the colors? shapes? lines? textures? space?
- How did the artist organize the composition?
- What is in the background? middle ground? foreground?
- Does the painting have a strong center of interest or focal point? If so, how did the artist create it?
- Is there evidence of repetition or pattern in the painting?
- Is the work symmetrically balanced?
- What is the painting about? Does it tell a story? express an emotion? teach a lesson? express an ideal?
- Is the painting an important work? Why or why not?

Use the following questions to contrast and compare the works.

- How are the compositions similar? How are they different?
- What visual qualities do the paintings have in common? Color? line? shape? texture?
- How do the different works express the illusion of space? Do they all have deep space? shallow space?
- How is the subject matter the same? How is it different?
- How are techniques and media used to create the paintings similar? How are they different?
- How would you contrast and compare the meanings of the paintings? Are they similar?
- Do the works all have the same expressive qualities? If so how? If not, why not?
- What qualities make these paintings exemplary of the Hudson River School of Art?

Assessment

- Students are able to identify Thomas Cole, Asher B. Durand, and Frederic Edwin Church as important painters from the Hudson River School.
- When shown *Lake Winnepesaukee, Morning Looking East*, and *Reminiscences of an Old Man*, students are able to discuss the works and identify the artists who painted them.

ACTIVITY THREE: Hudson River School Paintings and North American Indians

Achievement Standards

5–8(a) Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

9–12(a) Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.

Objectives

Students learn:

- that Jasper Cropsey was an important artist of the Hudson River School
- that Jasper Cropsey painted *Dawn of the Morning, Lake George*
- that the Indians in Cropsey's paintings symbolize man and nature coexisting in harmony

Vocabulary

Adirondacks. Mountains located in the state of New York and including the state's highest mountain peak. The Adirondacks were also a favorite subject among Hudson River School artists.

Catskills. Mountains located in the state of New York, west of the Hudson River. The Catskills were a favorite subject among Hudson River School artists.

Dawn of the Morning, Lake George. Landscape painted by Jasper Cropsey.

Jasper Cropsey. American architect and painter (1823–1900). Hudson River School artist.

landscape. The representation of outdoor scenery.

Materials

- reproduction of *Dawn of the Morning, Lake George* by Jasper Cropsey

Getting Ready

Display the reproduction of the painting titled *Dawn of the Morning, Lake George* by Jasper Cropsey for your students to view.

Setting the Stage

Tell your students that they will be viewing a painting by a Hudson River School artist named Jasper Cropsey. Introduce the following background information to your students before beginning the discussion.

Background Information

Jasper Cropsey was an American architect and painter, regarded as the finest colorist of the Hudson River School. Cropsey began studying architecture at a young age and was apprenticed to the office of architect Joseph Trench for five years. He left this post due to illness. During a period of recuperation in the country, Cropsey began to paint the surrounding landscape. He painted scenes depicting the Catskills, the Hudson River, the White Mountains, and the area surrounding New York City. His skill was marked by vigorous drawing, evocation of vivid local colors, and an eye for careful detailing of the panoramic view—all characteristic of the Hudson River School style.

Cropsey was married in 1847 and traveled to Europe. During this time he went to Rome and worked in the former studio of Thomas Cole. Cole's influence is evident in Cropsey's early works—history and landscape paintings that were considered violent and theatrical in mood. In 1849, upon his return to America, Cropsey was elected to the National Academy of Design. In 1866, Cropsey founded the American Watercolor Society.

Dawn of the Morning, Lake George was painted by Jasper Cropsey at the height of his career in the 1860s. Lake George was a common subject for landscape painters as they pressed beyond the Hudson-Catskill area into the Adirondacks for more pristine wilderness material, but by the 1860s when tourism had made its way into the area, not even Lake George could be considered wilderness.

This painting, with its luminous sky and romantic shorefront depicts Cropsey's notion of the ideal American landscape. The solitary Indian in the wilderness represents an important part of that ideal—the ideal of man living in harmony with raw nature, existing, in fact, as a part of it.

By the time of the Hudson River School artists, the North American Indians who had originally inhabited the Hudson River Valley were all but gone. It is unlikely that many of the first generation of Hudson River School painters, including Jasper Cropsey, had seen more than a small number of North American Indians. Despite their decreasing populations in the area, the attitudes of the Native people toward nature had a tremendous impact on the Hudson River School painters' views and, consequently, on their art. These attitudes expressed a concern that settlers were destroying the land, which in turn contributed to the painters' belief that the land must be preserved. Evidence of this belief is seen in the romantic portrayal of Indians in the Hudson River School landscape paintings, who are meant to represent a nature untouched and unspoiled by civilization.

Discussion

Use the following questions to lead a discussion about the painting titled *Dawn of the Morning, Lake George* by Jasper Cropsey.

- What type of painting is this?
- What is the subject matter?
- What objects do you see in the painting? How would you describe them?
- What colors did the artist use? Are they bright or muted? light or dark? harsh or soft?
- What types of shapes can you find? Are they mostly large or small? Are there a few or many? Are the edges of the shapes hard or soft?
- How did the artist suggest different textures? How many different textures can you find in the work?
- What occupies the foreground? the middle ground? the background? How are these different areas of the painting unified?
- How would you describe the amount of contrast created by the artist? Is the contrast strong or weak?
- Did the artist use symmetrical or asymmetrical balance?

- How would you describe the weather conditions in this painting? What time of day is it? How did the artist create these effects in his work?
- How does the weather appear to affect the land and the water?
- Do the weather conditions create a mood or feeling? How would you describe it? Is it powerful? sublime? majestic?
- Are the weather conditions an important characteristic of this painting? Why or why not?
- What is this painting about? Does it express an idea or belief?
- Why do you think Cropsey included one Indian sitting on the shore in this painting?
- How does this painting express the relationship between nature and North American Indians? How does it express the viewpoint of the European settlers?
- Is this an important painting? Why or why not?

Assessment

- Students are able to discuss the contributions of Jasper Cropsey to the Hudson River School of Art.
- When shown the reproduction of *Dawn of the Morning, Lake George*, students are able to identify and discuss the work and identify its creator as Jasper Cropsey.

ACTIVITY FOUR: Reflections of the Era

Achievement Standards

5–8(c) Students analyze, describe, and demonstrate how factors of time and place influence visual characteristics that give meaning and value to a work of art.

9–12(b) Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.

Objectives

Students learn:

- that Robert Duncanson painted in the style of the Hudson River School
- that Robert Duncanson is thought to be the first black painter to earn his living by painting and to become internationally known for his art
- that African American artists faced discrimination that made it difficult for them to gain recognition for their work
- that artists sometimes choose subject matter that reflects political issues

Vocabulary

Robert Duncanson. African American painter (1817–1872). Painted in the style of the Hudson River School.

View of Cincinnati. Landscape painted by Robert Duncanson.

Materials

- reproduction of *View of Cincinnati* by Robert Duncanson

Getting Ready

Display the reproduction of the painting titled *View of Cincinnati* by Robert Duncanson for your students to view.

Setting the Stage

Introduce your students to the following background information before beginning the discussion.

Background Information

Not all painters who painted landscapes in early nineteenth century America were considered part of the Hudson River School. Some were inspired by the Hudson River School and painted in the style established by it. Robert Scott Duncanson was one such painter. He was also one of the first black painters in American to earn his living by painting and to become internationally known for his art. This accomplishment was tremendous, especially for the time during which Duncanson lived. With widespread racial discrimination and slavery in the states, it was not easy for African American artists to gain recognition or to find patrons and customers who would accept their work. Also, African American artists were often not admitted to the important American academies.

Robert Scott Duncanson was born in Cincinnati, Ohio some time around the year 1817 to a Scottish-Canadian father and an African American mother. He spent much of his youth in Canada, where his father had taken him in search of an atmosphere less poisoned by prejudice. While there, Duncanson studied reproductions of work by Hudson River School artists and other painters, and taught himself how to paint. He may have studied art for a year in Scotland in 1840, as well. By the time he returned to Cincinnati, in 1841, Duncanson was already skilled enough to have three paintings accepted for exhibition.

Upon seeing his artworks exhibited in Cincinnati, several prominent artists thought that he showed great promise, so much so that he was given the opportunity to travel to Europe to study. In his lifetime, Duncanson traveled to Italy, England, and Scotland to study and exhibit his art. His home, however, remained the Midwest. One of Cincinnati's most prominent and wealthy citizens, Nicholas Longworth, commissioned Duncanson to paint landscape murals on the walls of Longworth's home, called Belmont. This building, which still exists today as the Taft Museum, contains some of the most important examples of Duncanson's art.

During the time that Duncanson lived, slavery and racism were tearing the country apart, and many of his works reveal clues to his feelings about the issues of his time. In his painting titled *A View of Cincinnati,* which shows the city as it looked from the neighboring state of Kentucky, Duncanson painted black servants in the foreground. The color of their skin is significant, because the painting was actually copied from an engraving in which white servants were shown in the foreground. By changing the servants' skin color from white to black, Duncanson was reminding people that Kentucky— the state from which the view was directed—was still a slave state. He was reminding people who looked at his picture of the reality that slavery continued to exist.

Discussion

Use the following questions to lead your students in a discussion about *View of Cincinnati* by Robert Duncanson.

- What is the subject of this painting? Is it realistic? abstract?
- How would you describe the shapes? Are there a few or many? Are they geometric? organic?

- Does the painting have deep space? How far in the distance can you see?
- What fills the background? the middle ground? the foreground?
- What signs of industrialization are evident in the painting?
- What is happening in the foreground?
- In what ways does the foreground contrast with the background?
- What people do you see in the painting? What do the various people in the painting represent?
- How did Kentucky and Ohio differ in their viewpoints towards slavery at the time of this painting? How does the painting reflect issues of slavery?
- How do the people and landscape in the foreground and middle ground differ from what appears in the background?
- How is this painting similar to the paintings from the Hudson River School?
- Why is this artwork important? How does it reflect what was important at the time in which it was created?

Assessment

- Students are able to discuss Robert Duncanson and his work in relationship to the Hudson River School.
- Students are able to identify Robert Duncanson as the first black painter to earn his living by painting to become internationally known for his art.
- Students are able to discuss how racial discrimination impacted African American artists.
- Students are able to discuss how the subject matter of some artworks is reflection of political issues.

ACTIVITY FIVE: As I See It

Achievement Standards

5–8(b) Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

9–12(a) Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

Objectives

Students learn:

- to reinterpret a Hudson River School painting in their own style
- to use a limited palette of five colors (mixed with black or white) to create an image
- to mix colors and values effectively
- to assess the success of their paintings

Vocabulary

background. The area of a painting that appears furthest away. It is at the top of the painting.

composition. The way the subject matter of an artwork is arranged.

foreground. The area in a painting that appears to be closest to the viewer. It is below the middle at the bottom of the painting.

landscape. The representation of outdoor scenery.

middle ground. The middle area in a painting.

overlapping. The process of placing one shape over another shape, partially blocking it from view.

space. The area contained in a piece of art. There is positive and negative space. Space can be real or implied.

value. The lightness or darkness of a color created by the addition of white or black to the color. The lightest value is white, and the darkest value is black.

SESSION ONE

Materials

- reproductions of *Lake Winnepesaukee, Morning Looking East, Reminiscences of an Old Man*, and *Dawn of Morning, Lake George*
- white paper (12" x 18" per student)
- pencils

Getting Ready

Display the reproductions of *Lake Winnepesaukee, Morning Looking East, Reminiscences of an Old Man*, and *Dawn of Morning, Lake George* for your students to view.

Setting the Stage

Tell your students that they will select a painting by an artist from the Hudson River School and reinterpret it in their own style. Review the highlights of your previous discussions about the Hudson River School landscapes. Have each student select a painting from the group of reproductions to reinterpret in their own style.

Demonstration

Select a Hudson River School painting and demonstrate how to do a sketch of it. Draw the composition, focusing on the major divisions of space (background, middle ground, foreground) and the prominent objects (trees, animals, buildings, water, etc.). Demonstrate how to create the illusion of space in an image. Point out the use of different sized shapes and overlapping shapes. After your sketch is complete, discuss how it is similar to the original painting. Check for your students' understanding of the concepts.

Sketching

Distribute the paper and pencils and allow the remaining class period for sketching.

Note: Sketching may require more than one class period to complete.

SESSION TWO

Materials

- students' completed sketches from Session One
- acrylic or tempera paints
- palettes
- paintbrushes
- containers for water
- paper towels
- newspaper

Discussion
Discuss a variety of ways to interpret another artwork by using different colors, a different type of painting technique, brush stroke, or paint thickness; by emphasizing a different part of the painting; by creating a different texture; and/or by changing the shapes or the mood.

Demonstration
Demonstrate how to choose a limited palette of five colors. Begin your demonstration with a review of basic color theory, if needed. Demonstrate how to mix colors and create a range of values using white and black in combination with other colors. Review how to create a variety of brush strokes. Demonstrate how to clean a brush between colors. Have each student choose a palette of no more than five colors (in addition to black and white) that they would like to use to paint a landscape. Be sure they understand it is not necessary to use the same colors that are used in the original paintings. Check for your students' understanding of the concepts and techniques.

Painting
Distribute the materials and allow the remaining class period for painting.

SESSION THREE

Materials
- students' completed paintings from Session Two
- *As I See It* worksheet (pages 106-107)
- pencils

Getting Ready
Duplicate one copy of the *As I See It* worksheets for each student. Have students prepare their paintings for display. Exhibit your students' works next to the Hudson River School paintings from which they were inspired.

Setting the Stage
Tell your students that they will reflect on their own works in relationship to the Hudson River School paintings, using the *As I See It* worksheets.

Discussion
Distribute the *As I See It* worksheets and ask your students to complete them.

Assessment
- Students are able to reinterpret a Hudson River School painting in their own style.
- Students are able to use a limited palette of five colors (mixed with black or white) to create an image.
- Students are able to mix colors and values effectively.
- Students are able to assess the success of their work.

ACTIVITY SIX: Painting Weather Conditions

Achievement Standards

5–8(a) Students select media, techniques, and processes; analyze what makes them effective in communicating ideas; and reflect upon the effectiveness of their choices.

9–12(a) Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

Objectives

Students learn:

- how to mix a variety of values and colors with paint
- how to express a variety of weather conditions with paint
- how to paint a landscape expressing a specific weather condition

Vocabulary

background. The area of a painting that appears furthest away. It is at the top of the painting.

foreground. The area of a painting that appears to be closest to the viewer. It is below the middle at the bottom of the painting.

landscape. The representation of outdoor scenery.

middle ground. The middle area in a painting.

value. The lightness or darkness of a color created by the addition of white or black to the color. The lightest value is white, and the darkest value is black.

SESSION ONE

Materials

- white paper (12" x 18" per student)
- pencils
- acrylic or tempera paints (a palette of black, white, blue, red, yellow, and orange)
- paintbrushes
- palettes or paint containers
- water containers
- paper towels
- newspapers
- videotape(s) of a variety of local weather reports/conditions (optional)

Setting the Stage

Tell your students that they will be experimenting with different values of color to paint a variety of weather conditions. Explain that they will use white and black paint in combination with other colors to create different values of those colors. They will also experiment mixing warm colors (red, orange, or yellow) with blue to achieve different results.

Note: If this is your students' first experience mixing paint, take a class period to demonstrate how to create a variety of values by adding white or black to a color. Also demonstrate how to mix a warm color with a cool color. Show students how to clean their brushes between colors. Distribute small amounts of paint and have your students practice mixing paints. When they are able to mix values and colors effectively, proceed to the next step of this activity.

Demonstration

Demonstrate how to fold a 12" x 18" sheet of paper into six equal parts (6" x 6" squares). Label each square at the top with a word that describes a weather condition (e.g., rain, gentle snow, blizzard, windy, foggy, etc.).

RAIN	GENTLE SNOW	BLIZZARD
WINDY	FOGGY	OVERCAST

Demonstrate how to use the palette of colors to paint the weather conditions you have labeled in the squares. Show students how to achieve a variety of effects by mixing paints. Check for your students understanding of the concepts.

Painting Weather Conditions

Have your students cover their painting surfaces with newspaper. Distribute the materials and allow the remaining class period for mixing paint and painting the weather conditions.

Display your students' work and discuss with them the results of their painting.

SESSION TWO

Materials

- VCR, monitor, and *The Natural Palette* video (optional)
- students' completed weather condition paintings from Session One
- white paper (12" x 18" per student)
- pencils
- acrylic or tempera paints
- paintbrushes
- water containers
- paper towels
- palettes or paint containers
- newspapers

Setting the Stage

Tell your students that they will be using their paintings from Session One to help them create full landscape paintings that express weather conditions.

Show the video *The Natural Palette* for inspiration and ideas on how the Hudson River School artists painted landscapes with different weather conditions.

Discussion

Have students review their painted weather condition paintings from the Session One. Ask them to choose a weather condition from their Session One weather condition paintings that they would like to paint in their landscapes.

Drawing

Distribute the paper and pencils and ask students to sketch a landscape incorporating the weather condition selected from their Session One weather condition paintings.

Note: If this is your students' first experience with landscape drawing/painting, use the ***Reflections of a Landscape: the Life and Work of Claude Monet*** unit of CRIZMAC's ***Master Pack*** program to teach the basics of landscape painting.

Painting

When students have completed their drawings, have them cover their painting surfaces with newspaper. Distribute the painting materials. Allow the remaining class period for painting. When students have completed their paintings, display their work.

Assessment

- Students are able to mix a variety of values and colors with paint.
- Students are able to represent a variety of weather conditions with paint.
- Students know how to paint a landscape incorporating a specific weather condition.

Extensions

Language Arts/ Social Studies

Ask students to consider how traveling to the wilderness in the nineteenth century differed from traveling today. Duplicate the map of the Hudson River Valley (page 92) and the Description of the Catskill Mountain House (page 109). Ask your students to read the Description of the Catskill Mountain House, a once-famous hotel near the Catskills. Have your students each select a site that exists today—such as a popular fishing resort or a ski lodge—and write their own description of the site. Have them refer to the Description of the Catskill Mountain House for ideas of important things to describe, such as the site's mileage from important sites, cost, surrounding scenery, and typical weather conditions. Ask students to figure the mileage and the approximate length of time it would take to complete the trip to the site from where they live.

Language Arts

Duplicate copies of the poem about a tree by Hudson River School artist Thomas Cole (page 108). Ask students to discuss the poem. Use the following sample questions to lead a discussion.

- How does Cole feel about the tree being cut down?
- Whose home was destroyed?
- Who does Cole blame for the destruction of the forest?

Check for your students' understanding. Have them contrast and compare Cole's paintings with his poetry. Use the following questions to lead a discussion.

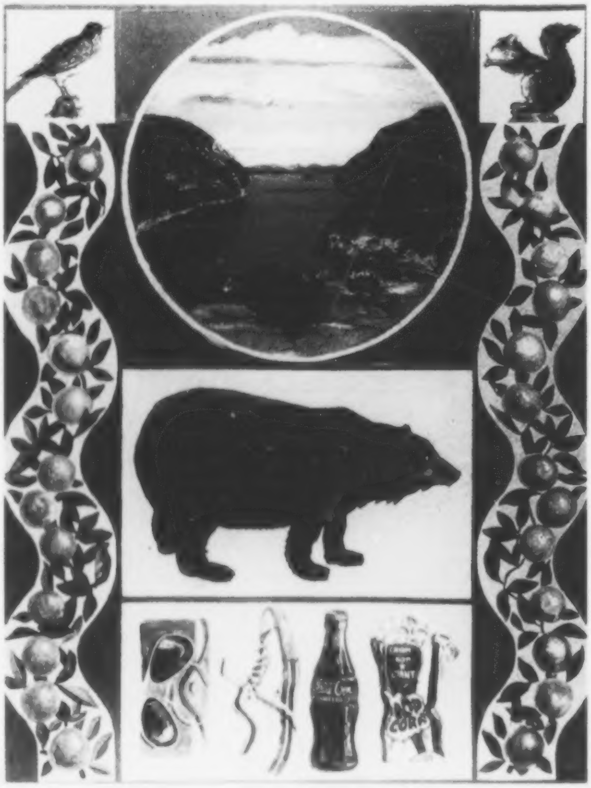
- What does the poem by Thomas Cole have in common with his paintings?
- Are the subjects of the paintings and his poem similar to each other?
- Does Cole express his feelings about nature in both art forms? If so, how?
- Do you think he expresses his ideas more clearly in one art form than the other? Why? Why not?
- Do you prefer one form of art over the other? Why? Why not?

AESTHETIC INQUIRY FOR CHAPTER FIVE

Aesthetic inquiry involves students in the perception, understanding, and appreciation of literary works. When we involve our students in aesthetic inquiry, we challenge them to consider important questions, sometimes referred to as the "big questions," that concern writing in general. These questions may have many answers, depending on your point of view. It is important to raise these issues with your students, because such issues have the potential to deepen their understanding and appreciation of literature. The following questions are suitable for students of all ages. You may choose to rephrase some of the questions, depending on the age level of your students.

- Thomas Cole believed it was not necessary for his landscape paintings to be exact imitations of the places that inspired them, but instead valued the element of imagination in his painting process. Do you think it is important for artists to use their imaginations when creating artworks? Do you think it is necessary? Why or why not?
- Durand believed that it was ideal to give a realistic presentation of subject matter. Do you think that art should look like what it is meant to represent? Why or why not?
- Frederic Church has been described as a painter with a style all his own. His artworks were praised for their unique qualities. Do you think it is important that art be unique? Why or why not?
- Do you think art should be about important ideas? If not, what should art be about?

CHAPTER SIX: THE FINAL YEARS OF THE HUDSON RIVER SCHOOL AND THE LEGACY THEREAFTER



ACTIVITY ONE: Abstract Patterned Landscape

Achievement Standards

5–8(b) Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

9–12(b) Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes they use.

Objectives

Students learn:
- that the legacy of the Hudson River School continues to influence contemporary landscape painting
- that some contemporary landscape artists work in an abstract style
- how to contrast and compare Hudson River School landscape paintings with landscape paintings done in different styles

- how to create an abstract landscape using the collage technique
- how to use a limited palette of five colors
- how to use the principles of repetition, pattern, and overlapping

Vocabulary

Albert Bierstadt. American painter (1830–1902). Hudson River School artist famed for painting landscapes of the American West, including Yosemite Valley.

abstract art. Art that does not attempt to represent the realistic appearance of objects; art that represents something realistic in a new and different way.

collage. A technique of gluing materials to a background surface. Collage comes from the French word coller, which means to stick together.

John Muir. American naturalist, explorer, writer, and conservationist (1838–1914). Thought to be one of America's most famous and influential naturalists and conservationists. His writings and ideas helped influence the establishment and protection of many of the United States" national parks including Yosemite, the Petrified Forest, and the Grand Canyon.

landscape. The representation of outdoor scenery.

overlapping. The process of placing one shape over another shape, partially blocking it from view.

panoramic. An unobstructed or complete view of a region in every direction.

pattern. A design made by repetition of the elements of design such as color, line, or shape.

repetition. When a particular design element such as line, shape, or color occurs several times within one artwork. When it is repeated constantly, it creates a pattern.

Thomas Moran. American painter (1837–1926). Hudson River School artist famed for painting landscapes of the canyons and mountains that are now a part of the national parks of the United States, including the Grand Canyon, Rocky Mountains, and Yellowstone Mountains.

SESSION ONE

Materials

- *Through the Artist's Eye* worksheet (page 110)
- pencils
- variety of reproductions of Hudson River School landscape paintings
- variety of landscape paintings done in styles different from that of the Hudson River School

Getting Ready

Duplicate one copy of *Through the Artist's Eye* worksheet for each student. Display a variety of reproductions of Hudson River School landscape paintings and landscape paintings done in different styles.

Setting the Stage

Tell your students that they will each choose two paintings—one Hudson River School landscape painting and one landscape painting done in a different style—to contrast and compare. Introduce the following background information to your students before beginning the discussion.

Background Information

With the growth of cities in the United States during the nineteenth century there was a dramatic increase in industry, and as industry grew, the natural environment was adversely impacted in immediately visible ways. For example, the machinery of many factories was fueled by coal which caused smokestacks to belch black smoke into the air, and production by-products flowed into the waterways leaving them polluted. Seeing the damage to the natural environment occur right before their eyes, some people became alarmed and began to search for ways to create a balance between industrial progress and the preservation of natural resources. One of the books that sparked this new movement, known as the conservation movement, was *Man and Nature*, written in 1860 by a man named George Marsh. Marsh argued that the growth of industry was upsetting the natural balance of nature.

> **As the struggle to find balance between nature and industry continued, artists had to move further and further away from the eastern coast...**

As the struggle to find balance between nature and industry continued, artists had to move further and further away from the eastern coast in search of new and untouched scenery for their landscape works. Many artists set out to explore and paint the West, a trend that helped other Americans and even the international community become familiar with parts of the United States that many had not before seen. Albert Bierstadt, a Hudson River School painter, traveled all the way to the western coast of what is now California to paint remarkable panoramic views that brought him to the peak of his popularity as an artist. Among many other wilderness areas in California, the vast glacial valley of Yosemite proved to be a subject worthy of Beirstadt's gloriously detailed and luminous paintings. Another Hudson River School painter named Thomas Moran was perhaps most responsible for bringing views of the then untouched West to the canvas. He painted landscapes of the canyons and mountains that are now part of the great national parks of the United States, including the Grand Canyon, the Rocky Mountains, and the Yellowstone Mountains. Moran left out the small details in his landscapes and focused, instead, on creating magnificent panoramic scenes. Manipulating the appearance of light and atmosphere on his canvas, he was able to soften the rugged appearance of the western landscape. For Moran, the idealized landscape was more important than the literal.

Later in the century, avid outdoorsmen and naturalists, like John Muir, encouraged people to enjoy the beauty of the wilderness. Muir's efforts helped involve the public and President Theodore Roosevelt in the establishment of Yosemite National Park in 1890. Yosemite and other national parks were established to preserve the beauty of the wilderness in America. In 1905, eighty-six million acres of forest were placed under the care and management the newly formed forest service. This landmark event marked the beginning of a century of debate over the proper management of land for the use of its natural resources versus the preservation of unspoiled and untouched wilderness. Even today, the debate over the protection of endangered species versus the preservation of jobs in such industries as mining and lumbering continues.

As the debate over the preservation of the wilderness continues, so also do the landscape painting traditions established by the artists of the Hudson River School. "The painting tradition of the region," wrote twentieth century artist Alan Gussow, "was shaped more by nature than by art." Many twentieth century artists in the United States continue to respond to the natural environment just as the Hudson River School painters did more than a century ago. Some artists express their moods or feelings about the natural world through abstract forms. Their paintings are an attempt to communicate the spiritual essence of their attitudes toward nature rather than to recreate a particular scene. The new landscape paintings, although they look much different than their historical counterparts, continue to express the essence of artists' emotional responses to their natural environment.

Discussion

Have your students view the art reproductions you have selected for this activity. Ask them to contrast and compare the visual qualities of the works. Have each student, or pair of students, select two paintings—one Hudson River School landscape and one landscape painted in a different style. Distribute the student worksheet titled *Through the Artist's Eye* and have students do a comparison of the two works they have selected. When they have completed their worksheets, have your students present their ideas in small group discussions or to the entire class.

SESSION TWO

Materials

- *Landscape Sketches* worksheet (page 111)
- pencils
- photographs of various types of actual landscapes (optional)

Getting Ready

Duplicate one copy of the *Landscape Sketches* worksheet for each student.

Sketching

Tell your students that they will use the collage technique to create an abstract landscape that incorporates repetition, pattern, overlapping, and a limited palette of five colors. If your students need additional inspiration to help them choose the type of landscape they would like to create, provide them with photographs of various types of landscapes. Distribute the worksheet titled *Landscape Sketches* and have each student create six small landscape sketches, one of which they will select as a guide for a collage. Allow students the remaining class period for sketching.

SESSION THREE

Materials

- students' completed sketches from Session One
- white or black construction paper (12" x 18" per student)
- assorted colors of construction paper (for collage pieces)
- assorted papers of any type (such as wallpaper, tissue paper, magazine paper, wrapping paper, etc.)
- scissors
- white glue or glue sticks

Demonstration

Demonstrate how to create a landscape collage using a sketch from Session One as a guide. Choose one sheet of white or black 12" x 18" paper for the background and an additional palette of five colors for the landscape. Demonstrate how to enlarge a simple sketch of a landscape by redrawing it on the 12" x 18" sheet of paper. Demonstrate how to cut or tear papers needed to create the landscape. Cut or tear the largest "background" shapes first and glue them in place. Next, cut or tear the smaller "middle ground" shapes and glue them so that they overlap the background shapes. Cut or tear the smallest shapes last and glue them in place. Show students how to create repetition and pattern with the papers. Use as many different types of paper as possible. For example, if yellow is one of the colors you have chosen to include in your landscape, show students that you can use any combination of different types of paper—construction, tissue, wallpaper, magazine paper—that have yellow, so that yellow can have any number of visual forms in the work. Encourage students to vary the paper types for each color in their palette. Check for your students' understanding of the concepts.

Creating the Abstract Landscape Collage

Distribute the materials and allow students the remaining class period for creating their collage landscapes.

Hint: Be sure students have glued all of their papers in place before the end of each class period. If they have additional pieces to glue at the end of the period, have them make small envelopes to store the pieces, and paper clip the envelopes to their collages.

Note: This activity may require more than one class period to complete.

Assessment

- Students are able to use the collage technique to create an abstract landscape that incorporates repetition, pattern, overlapping, and a limited palette of five colors.
- Students are able to discuss the ways in which the Hudson River School continues to influence contemporary landscape painting.
- Students are able to contrast and compare a Hudson River School landscape painting with a landscape painting done in a different style than that of the Hudson River School.

ACTIVITY TWO: Dividing Space

Achievement Standard

5–8(c) Students select and use the qualities of structures and functions of art to improve communication of their ideas.

9–12(c) Students create artworks that use organizational principles and functions to solve specific visual arts problems.

Objectives

Students learn:

- how to describe, analyze, and interpret the painting titled *Bear Totem* by Don Nice
- how to visually express an idea from contemporary culture
- how to create a design with geometrically divided space
- how to create drawings within geometrically divided spaces on their works

Vocabulary

geometric shape. Geometric shapes have straight edges and angles. Squares and triangles are examples of geometric shapes. Circles are also geometric shapes.

symbol. Something that represents or stands for something else.

totem. Something that serves as an emblem or revered symbol, especially of a family, clan, or a person.

two-dimensional surface. Having only two dimensions, i.e., height and width.

SESSION ONE

Materials

- reproduction of *Bear Totem* by Don Nice
- white drawing paper (12" x 18" per student)
- pencils
- rulers
- compasses
- computer with a drawing program (optional)
- mat knives and white pieces of mat board for boxes (optional)

Setting the Stage

Tell your students that they will each select an idea that reflects contemporary culture to express through an artwork. Introduce the following background information to your students before beginning the discussion.

Background Information

Born in Visalia, California in 1931, Don Nice has been painting all his life. As a child, he was first inspired by his aunt who was a gifted watercolor painter. In high school, he took a correspondence course in drawing because his community did not offer any art classes. Eventually, Nice attended the University of Southern California on a football scholarship, studying art education. After college, he found a job teaching art in Los Angeles but soon found himself in the United States Army as an illustrator. At Ford Ord, California he created a fourteen-foot mural for the mess hall. In 1957, Nice traveled to Europe and studied art in Florence, Italy. Upon his return to the United States in 1959, he taught at the Minneapolis School of Art, and then decided to attend Yale University where he received his master of fine arts degree in 1964.

Like many other artists, when he travels, Don Nice takes along watercolor supplies for recording his trips in pictures. Over the years, he has compiled hundreds of watercolor paintings that form sketchbooks recording his explorations.

Don Nice's paintings combine elements of the real world with flat, painterly shapes. In most of his paintings he represents nature in a pure state, but sometimes he injects contemporary objects that allude to the human presence in nature. His use of natural elements—such as bears, fish, birds, and fruit, and sometimes candy wrappers and lost tennis shoes and other debris—has earned him a reputation as an "environmental" artist.

Many of these combination paintings, which Nice refers to as "totems," are based on an artistic tradition that dates back to the Renaissance (fifteenth and sixteenth centuries). The painting entitled *Bear Totem* (1984) is part of his ongoing project, The Hudson River Series. In this series, the paintings incorporate landscape vistas with individual depiction's of objects. The sneaker, soda bottle, sunglasses, and popcorn bag all refer to a tourist's accessories. The squirrel, robin, and bear, on the other hand, allude to the area's wildlife.

Nice's paintings are included in the collections of the Albany Institute of History and Art, the Museum of Modern Art, and the Whitney Museum of American Art. He lives along the Hudson River in Garrison, New York.

Discussion One

Use the following questions to lead your students in a discussion about *Bear Totem* by Don Nice.

- What is the subject of this painting?
- How would you describe the colors? lines? shapes?
- How is the space divided? Does it have a sense of deep space? shallow space?
- Is the painting realistic or abstract?
- Which area(s) of the painting are you drawn to first? Why?
- What materials were used to create the work?
- What was the intent of the artist who created this painting?
- What is the painting about?
- Why do you think this painting is titled *Bear Totem*? How is the bear a totem?
- How does the division of space and the combination of natural and humanmade objects contribute to the meaning of the work?
- Would you call *Bear Totem* an environmental painting? Why or why not?

Brainstorming

After students have discussed *Bear Totem*, ask them to choose an idea from contemporary culture to express visually. Have them brainstorm a list of topics from everyday life in the modern world that would be suitable subject matter for their works. Discuss how their ideas could be expressed in a format similar to that used by artist Don Nice, i.e., by dividing the space of their work into geometric sections.

Demonstration

Demonstrate a variety of ways to divide space on a two-dimensional surface. Use a ruler and/or a compass to create an interesting geometric composition. If your students are using computers, demonstrate how to create a composition template on the computer. Have them print several copies of the template to do practice sketches of their geometric compositions. Check for your students' understanding of the concepts.

Option: Have each student create a box out of mat board and then use each side of the box as a painting surface. Demonstrate how to make a six-sided box out of mat board. Draw the shape of the box in the open position. Show your students how to transfer this design to a piece of mat board and cut it. Demonstrate how to score (cutting halfway through the board) along the dotted lines so that the box can be folded.

Discussion Two

Discuss with your students how they will express different aspects of their ideas by adding drawings in the various spaces of their compositions (or on the sides of their boxes). If needed, demonstrate how to draw within each space on a composition.

Drawing
Distribute the materials and allow students the remaining class period to create their designs of geometrically divided space and to begin their drawings within the geometric spaces.

Note: Drawing may require more than one class period to complete.

SESSION TWO

Materials
- students' completed sketches from Session One
- pencils
- colored pencils and/or markers

Demonstration
If necessary, demonstrate techniques for coloring a sketch with colored pencils and/or markers.

Coloring
Distribute the materials and allow students the remaining class for coloring their designs. Display your students' finished works with a brief description written by the artist.

Note: Coloring may require more than one class period to complete.

Assessment
- Students are able to describe, analyze, and interpret the painting titled *Bear Totem* by Don Nice.
- Students are able to create designs with geometrically divided space.
- Students are able to visually express ideas from contemporary culture.
- Students are able to create drawings within geometrically divided space in their works.

ACTIVITY THREE: Environmental Masks

Achievement Standards
5-8(b) Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.

9-12(b) Students evaluate the effectiveness of artworks in terms of organizational structures and functions.

Objectives
Students learn:
- how to identify environmental issues of importance to them
- how to create masks that express environmental issues and possibilities for solutions

Vocabulary
- **crayon resist.** Created when water is mixed with watercolor paint and gently brushed across paper that has been colored with crayon. The watercolor paint stains any areas of the paper that are not colored with crayon. The crayon resists the watercolor paint and causes it to bubble over the surface.
- **symmetrical.** Having a balance of size, shape, and relative position of parts on opposite sides of a dividing line or center axis.

SESSION ONE

Materials

- *Sketch a Mask* worksheet (page 112)
- pencils

Getting Ready

Duplicate one copy of the *Sketch a Mask* worksheet for each student.

Setting the Stage

Tell your students that they will each select an environmental problem and a possibility for its solution to express in a mask design.

Discussion

Have your students read current newspapers and magazines or research sites on the internet that address environmental issues. Ask them to each write a brief statement about an issue that could be expressed through a mask design.

Tell students that their masks will be divided vertically down the middle. One half of the mask will represent the environmental concern and the other will represent a possible solution. Check for your students' understanding of the concepts.

Sketching

Distribute the *Sketch a Mask* worksheet and have students sketch a variety of ideas. Allow the remaining class period for sketching.

SESSION TWO

Materials

- students' completed sketches from Session One
- cardboard or heavy white drawing paper (8-1/2" x 11" per student)
- pencils
- scissors

Demonstration

Demonstrate how to enlarge a mask sketch to fill the space of an 8-1/2" x 11" sheet of paper or cardboard. Begin by using a pencil to lightly draw a line down the center of the paper from top to bottom. Next, draw one side of the outline of the mask design (either the right of left) on one side of the paper. Demonstrate how to fold the paper along the center line so that you can cut along the drawn outline (and simultaneously cut both sides of the mask), making it symmetrical in shape. Check for your students' understanding of the concepts.

Maskmaking

Distribute the materials and allow students the remaining class period for transferring their mask designs onto paper and cutting the outlines.

SESSION THREE

Materials

- crayons
- oil pastels
- watercolors
- watercolor brushes
- cups for water
- paper towels

Demonstration

Demonstrate how to use a variety of materials as needed to complete a mask. Show your students how to use the crayon resist technique if necessary. Tell them that the will first color their masks with crayons and will later paint over their masks with watercolor. Tell them that, when they paint with the watercolor, any areas of their papers that are not colored with crayon will be stained by the paint. Tell them that the crayon will resist the watercolor and cause it to bubble over the surface, creating an interesting texture. Check for your students' understanding of the concepts.

Coloring

Distribute the materials and allow the remaining class period for coloring and painting.

Note: Students may require more than one class period to complete the coloring and painting of their works.

When their masks are complete, display your students' work with their written statements about the issues that inspired them.

Assessment

- Students are able to identify environmental issues that are important to them.
- Students are able to create masks that express environmental issues and possibilities for solutions.

Extension

Language Arts

Have students research the environmental issues that concern them to find out what, if anything, is being done to address and resolve the problems. Have students request any information that is available from a variety of environmental groups. Ask them to create a plan of how they could help resolve the problem of their choice. This contribution could include writing letters or participating in a local environmental project.

ACTIVITY FOUR: Mushroom Project

Achievement Standards

5–8(a) Students compare multiple purposes for creating works of art.

9–12(a) Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.

Objectives

Students learn:

- to identify a number of animals on the endangered species list
- to do research projects about animals on the endangered species list
- to create stencils of animals on the endangered species list
- to create a group painting

Vocabulary

endangered species. A species that has become threatened with extinction.

overlapping. When one shape is placed over another shape, partially blocking it from view.

rosin paper. A type of paper made from a translucent, amber-colored to almost black, brittle resin.

stencil. A material such as thin plastic or paper that has been cut with a design or lettering and through which a substance such as ink or paint can penetrate, leaving the design or lettering on a surface beneath it.

outline. A line that marks the outer limits of an object or figure.

SESSION ONE

Materials

- newsprint paper (8-1/2" x 11" per student)
- pencils
- *What Is Nature?* reference sheet (page 113)
- fine art reproduction titled *Massaging the April Air* by Alan Gussow

Getting Ready

Duplicate copies of the reference sheet What Is Nature? Display the reproduction of *Massaging the April Air* by Alan Gussow for your students to view.

Background Information

Alan Gussow was born in New York City in 1931 and grew up in Rockville Centre, New York. He graduated from Middlebury College in Vermont in 1952. Gussow was a landscape painter who combined close-up naturalism with an abstract style.

Gussow's career as an artist began after he was awarded a Prix de Rome fellowship in painting in 1953. He was twenty-one years old and the youngest winner of the award up to that time. After two years of residence at the American Academy of Rome, he returned to the United States, where he was instrumental in starting the fine arts program at the Parsons School of Design. He also taught and lectured about art and art history across the country.

In 1962, Gussow had his first one-man show. Two years later, his interest in the environment began when a power company planned to build a plant near the beautiful and historic Storm King mountain in the Hudson River Valley. Gussow spoke out at a legislative hearing about the potentially damaging effect of the proposed plant, and the project was abandoned. He eventually left his job at Parsons to devote more time to environmental issues.

As part of his conservation efforts, Gussow convinced the National Park Service that there should be artists in residence in the parks. He served as the first official artist in residence at the Cape Cod National Seashore in 1968.

His published book, *A Sense of Place: The Artist and the American Land* (1972), has become the classic study of American landscape painters from the sixteenth through the twentieth centuries. In addition to his paintings, drawings, and pastels, Gussow is also known for his cooperative art projects that involve a wide diversity of communities. His "International Shadow Project" in 1985 was a unique way of remembering the horror of the August 1945 Hiroshima/Nagasaki bombings. Fifteen thousand participants from around the world created silhouettes of humans and animals that were applied to sidewalks, streets, and parking lots as a reminder of the deaths resulting from atomic warfare. In 1990, he introduced the "Mushroom Project" (included below) as a derivation of the Shadow Project, this time focusing on the fragile nature of endangered species.

Many of Gussow's artworks relate to his interest in the cycles and forces of nature. Subject matter has included composting, weather, the flight of birds and bees, and vegetable gardening. The pastel *Massaging the April Air* relates to the gentle caress of a soft spring day. He has exhibited his work widely and is represented in the collections of the Corcoran Gallery of Art and the Virginia Museum of Fine Arts, among others. Gussow died in Piermont, New York in 1997.

Discussion

Have students read the statement by Alan Gussow on the What Is Nature? reference sheet. Discuss with them Gussow's love of nature and his approach to protecting nature through his art. Ask them to consider as they participate in the activity why Alan Gussow would have designed such an activity for students. Ask students to look carefully at the reproduction of Gussow's work titled *Massaging the April Air*. Use the following questions to lead a discussion.

- What is the subject matter of this pastel?
- Is this a realistic or abstract landscape?
- How would you describe the colors? Are they soft or intense? dark or light? Do the colors blend together?
- How did the artist use lines to create the landscape? Are the lines thick? thin? curvilinear? straight? hard? soft?
- How would you describe the texture of this work?
- Is there a focal point in the work? If so, where is it?
- Did the artist create repetition? How?
- Is the painting symmetrical? asymmetrical?
- What tools and materials were used to create it?
- What mood or idea did the artist intend to communicate?

- Do you think the title is clearly expressed by the work? Why or why not?
- What ideas did Gussow write about in his essay that are evident in his pastel?
- How is Gussow's essay similar to his pastel? How is it different?
- When you look at Gussow's painting, can you see that nature has a "process" and a "source of life and inspiration?"

Research

After your students have discussed Alan Gussow's work, have them do research to identify animals on the endangered species list. Have each student select one or more animals to research in detail. Have them find out information about the animals' locations, the qualities of their habitats, eating habits, growth rates, reproduction cycles, and social patterns. Ask them to find out why the animals are endangered and what specific pressures are harming the animals. Have students present their information to the class through oral reports, written essays, and/or visual presentations.

SESSION TWO

Materials

- newsprint paper (8-1/2" x 11" per student)
- pencils
- 1-2 rolls of rosin paper (available at hardware stores)

Getting Ready

Secure the necessary permissions from your administration to paint (with water-based paints) on the sidewalk or the ground in your school parking lot.

Setting the Stage

Tell your students that they will be participating in a cooperative painting project that was created by Alan Gussow, an artist who lived in Congers, New York. Gussow designed the project to promote awareness and the protection of endangered species of animals. His hope was that the love and respect for the earth's creatures would spread like the spores of a mushroom. The first rain will wash this special painting away, but the memories will last forever.

Demonstration/Drawing

Have students work as a group to select a variety of animals from their research that they would like to paint. Explain to your students that they will be working together to create an artwork about the endangered species they have selected to be painted on the sidewalk or school parking lot. Have students create outlines of the animals they have selected on sheets of newsprint paper. Demonstrate how to enlarge and transfer a sketch from the newsprint to a large sheet of rosin paper. Check for your students' understanding of the concepts.

Drawing

Distribute the materials and allow students the remaining class period for drawing animals.

SESSION THREE

Materials

- students' completed drawings from Session Two
- scissors
- water-based paint
- paintbrushes
- rosin paper

Demonstration

Use a small piece of rosin paper to demonstrate how to cut an animal drawing out of rosin paper to make a stencil. Use a water-based paint to demonstrate for your students how to paint with a stencil on a waterproof surface like plexiglass or a washable tabletop. Show students how to carefully remove a stencil. Demonstrate how, if handled carefully, stencils can be used several times (to create a flock of birds, for example). Check for your students' understanding of the concepts.

Cutting the Stencils

Distribute the materials and allow students the remaining class period for cutting their animal stencils.

SESSION FOUR

Materials

- students' completed stencils from Session Three
- jars of off-white water-based paint (mushroom color)
- large paintbrushes
- buckets of water
- rags

Getting Ready

Prepare students for the outdoor painting activity. Review with them the steps for painting with stencils. Assign students to small groups. Choose a student leader for each group.

Painting with Stencils

Take your students and their stencils to the school parking lot or sidewalk area that you have selected as the group painting surface. Have your students lay their stencils on the surface and paint inside the cut-out areas. Remind them to carefully lift their stencils off the ground after painting. Have students cover the painting surface with as many stencils as needed to create an interesting design. When their painting is complete, have a dedication ceremony. Invite other classes to attend.

Assessment

- Students are able to identify a number of animals on the endangered species list.
- Students are able to do research projects about animals on the endangered species list.
- Students are able to create stencils of animals on the endangered species list.
- Students are able to create a group painting.

AESTHETIC INQUIRY FOR CHAPTER SIX

Aesthetic inquiry involves students in the perception, understanding, and appreciation of works of art. When we involve our students in aesthetic inquiry, we challenge them to consider important questions, sometimes referred to as the "big questions," that concern art in general. These questions may have many answers, depending on your point of view. It is important to raise these issues with your students, because such issues have the potential to deepen their understanding and appreciation of art. The following questions are suitable for students of all ages. You may choose to rephrase some of these questions, depending on the age level of your students.

- What is the role of an artist in contemporary culture?
- Should artists create beautiful works about nature for viewers to enjoy? Why or why not?
- Do you think nature is an important subject for artists to portray? Why or why not?
- Do artists that paint about nature have a responsibility to portray nature as something that needs to be protected? Why or why not?
- Some artists use natural media and create works that are meant to be temporary. Can a work of art be temporary or should works of art be permanent? Does the permanence of an artwork contribute to its value as an important piece?

Extensions

Language Arts/ Social Studies

Have students write a letter to the National Park Service, Office of Public Affairs, P.O. Box 37127, Washington, D.C. 20013-7127 or contact them through their internet site at **http://www.nps.gov/** to request information about a national park or forest near their community and to help them learn about the history, wildlife, natural features of the region, types of public facilities, and any industrial uses of the land. Have them present their findings to the entire class.

Social Studies

Ask students to make a list of activities they could organize and/or participate in that would improve the natural environment in their community. Contact local environmental groups about opportunities for student involvement. Organize an activity or guide your students to participate in an established program. Some ideas include trash pick-up, removing graffiti, recycling, or writing letters to city or state politicians concerning local problems. Have your students make a list of things they can do on a daily basis—at home and at school—to protect and preserve the natural environment.

Social Studies/Language Arts/Art

Have your students visit the local library, historical society, or museum to research and view old photographs, postcards, or paintings that illustrate what their town/city looked like in the nineteenth century. Have students select geographic areas and contrast and compare the nineteenth century view with the view of the same areas today. Ask them to illustrate the differences by writing an essay, creating a visual presentation, compiling a photographic essay, giving a speech, or creating a video or computer presentation. Have them take a position for or against the development of the land areas and discuss in what way(s) their community was better then or now.

Language Arts/ Music
Duplicate copies of the song titled ***Pollution***, written by Tom Lehrer in 1965 (page 114). Have students read the lyrics. Use the following sample questions to lead a discussion about the ideas presented.

- What is this song about? What place does it describe?
- What natural elements have been affected by pollution?
- Is this song serious? funny? Why or why not?
- Do you think that the song writer is trying to get you to do something? If so, what?

Science
Have students find out about animals in the zoo that are in danger of becoming extinct. Have them use library resources or talk to zoo staff in order to find out what can be done to protect endangered species.

Science
Ask students to select one or more animals that are endangered species. Have them research their animals and present their research through presentations. Have them create a flyer or small poster which includes a picture of the animal, tells people about it, and persuades them to take action to protect it.

Art
Arrange for your students to visit a local museum. Ask them to look for landscape paintings which depict nature in several different ways. Duplicate the worksheet titled *A Landscape Painting Hunt* (page 115) and ask your students to complete it. Discuss the results of their work Ask them to look carefully at the landscape paintings on exhibit and to search for paintings that they think fulfill the descriptions on the worksheet.

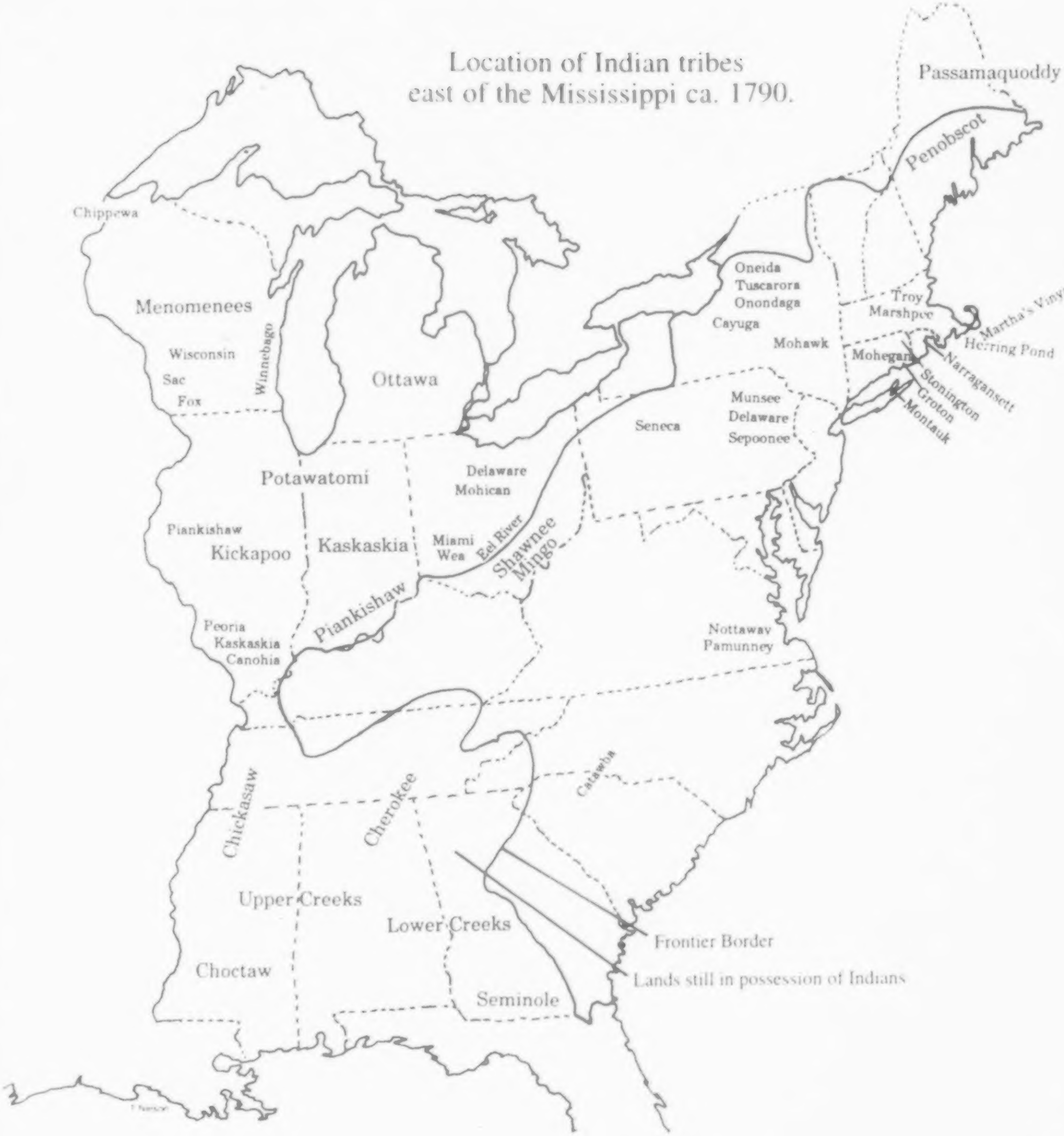
Language Arts
Ask students to pretend that they are newspaper reporters living in a rural area which has become a popular tourist resort. Have them write an article about the effects of the new tourism. Ask them to consider a variety of issues: the economic benefits to their community, dangers that may threaten the beauty of the area, the changes in the rural character of the community, the changes in the infrastructure of their community i.e., the need for more and improved roads, lodging, restaurants,. etc. Ask them to choose a position for or against the increased tourism.

REPRODUCIBLE MASTERS

TIMELINE

Over 10,000 years ago	The first settlers come to the North American continent. They are the ancestors of the Native Americans who greeted the first European arrivals.
1492	Christopher Columbus encounters Native American people living on the North American continent during his explorations of this hemisphere.
1609	Henry Hudson sails up the Hudson River to what is now Albany, New York.
1775–1783	The American colonies fight the Revolutionary War and win their independence from Great Britain.
1790	The first census of the United States.
1790	The line marking the frontier has been pushed almost to the Mississippi River. Most Native People in the New World have been pushed from the eastern sea coast far inland.
1796	Vaccination against small pox introduced by English physician Edward Jenner
1819–1820	Washington Irving publishes *The Sketch Book* which includes his stories "Rip Van Winkle" and "The Legend of Sleepy Hollow." Both of these well known stories describe the beautiful scenery of the Catskill Mountains. Like the other Knickerbocker writers, Irvings' work was one of the inspirations of the Hudson River School painters.
1823	James Fenimore Cooper publishes *The Pioneers*, a novel about the settling of the continent by European adventurers.
1825	Thomas Cole begins offering his unusual paintings of landscapes for sale to the public in his home, New York City.
1832	Thomas Cole makes his home in the Catskill mountains.
1836	Ralph Waldo Emerson publishes his essay, "Nature."
1838	United States Army marches Cherokee Indians living in Georgia on the forced "Trail of Tears" march to the west, ending in Oklahoma. Many Native people died along the way.
1844	Frederic Church becomes the first student of Thomas Cole.
1848	Thomas Cole dies.
1849	Asher B. Durand paints *Kindred Spirits* to honor the memory of his friend Thomas Cole. The painting shows two friends, Thomas Cole and William Cullen Bryant surrounded by their passion—the American wilderness.
1855	Walt Whitman publishes the first edition of his famous book of poetry which celebrates the American spirit, *Leaves of Grass*.
1854	In a speech, Chief Seattle warns of the importance of preserving the land and teaching children that it is sacred.
1857	Frederic Church's first important painting, *Niagara* is completed

1859	Albert Bierstadt, an artist in the second generation of the Hudson River School, and one of the most significant painters of the western United States, travels to the west for the first time.
1860	George Perkins Marsh writes *Man and Nature*, the book that becomes the "fountainhead of the conservation movement."
1860–1865	The Civil War pits the Union states against the Confederacy. At the end of the war the Union is preserved and slavery is ended.
1872	Yellowstone, the first national park in the United States is founded.
1875	The National Forest Service is founded to protect the abundance of America's forests and the wildlife that lived within it.
1890	Sequoia National Park is founded to protect the ancient and giant redwood trees of the northwestern United States.
1892	The Sierra Club is founded. Naturalist John Muir becomes its first president.
1906	Upton Sinclair writes *The Jungle*, about the lack of health and safety standards in the meat packing industry. This book and the work of others leads to pure food and drug laws.
1914–1918	The United States is engaged in World War I on the side of the allies and against Germany.
1920	Women in the United States are granted the vote by the Nineteenth Amendment to the Constitution.
1933	As a part of his New Deal, President Franklin Roosevelt establishes the Civilian Conservation Corps which puts many Americans to work and restores millions of acres of land destroyed by careless use.
1939–1944	The depression ends with the beginning of World War II. The United States and the allied nations of Europe fight the war against German aggression and racism. Ten million European Jews and others die in the Holocaust.
1945	United States drops atomic bombs on Hiroshima and Nagasaki ending World War II in the Pacific.
1945	Penicillin discovered.
1962	Rachael Carson writes *Silent Spring*, a book about human pollution of the earth by chemicals used in pesticides, herbicides and their poisons. Her courageous work leads to the banning of the chemical DDT and other dangerous pesticides.
1964	Wilderness Act passed by Congress protecting millions of acres of American wild land and the animal species living within it.
1964	Martin Luther King awarded Nobel Peace Prize.
1972	United States Congress bans the use of DDT and other dangerous pesticides that are polluting the environment.
1976	The National Academy of Sciences reports that damage to the earth's ozone layer can be caused by aerosol sprays.

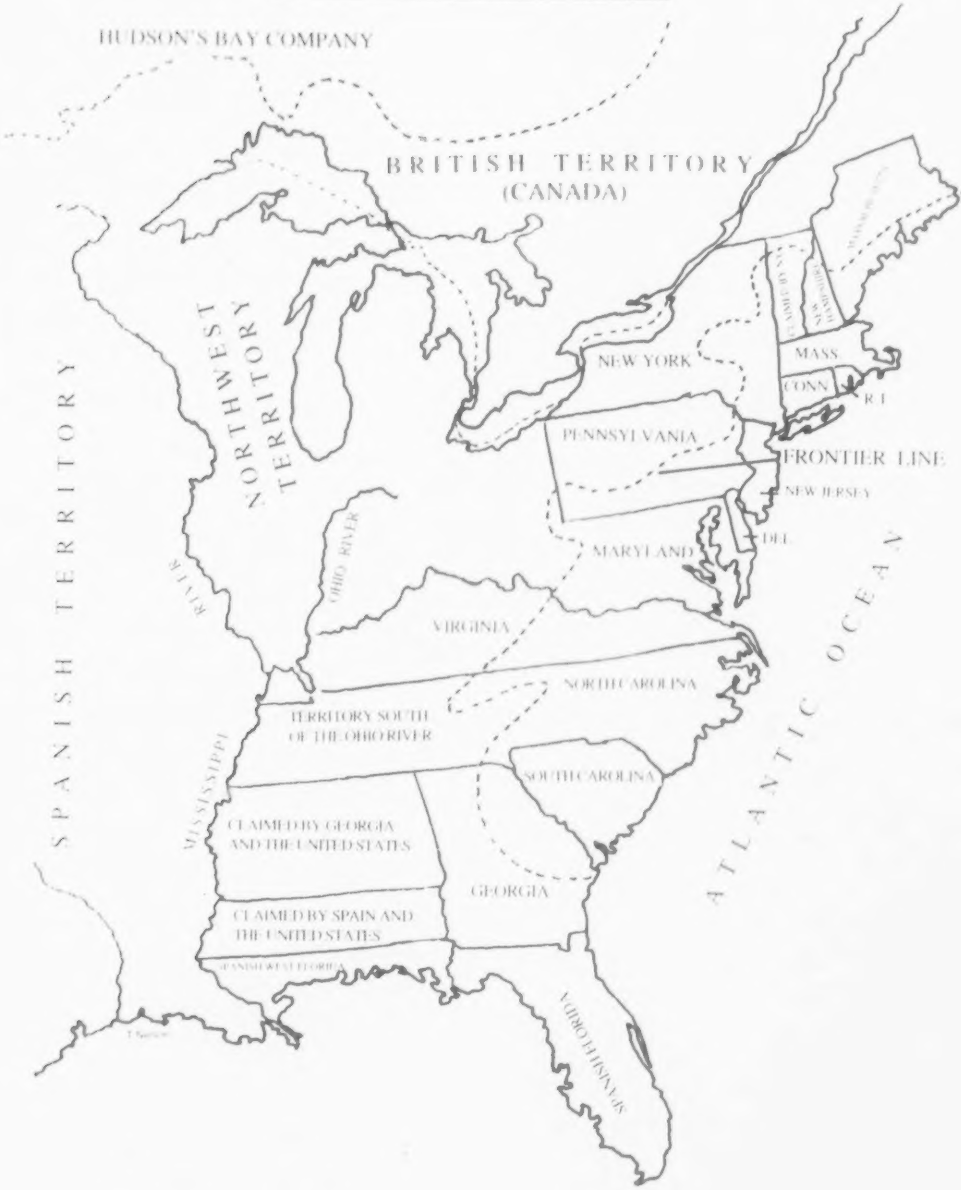


Location of Indian tribes east of the Mississippi ca. 1790.

Passamaquoddy
Penobscot
Chippewa
Menomenees
Wisconsin
Sac
Fox
Winnebago
Ottawa
Oneida
Tuscarora
Onondaga
Cayuga
Mohawk
Troy
Marshpee
Martha's Vinyard
Herring Pond
Mohegan
Narragansett
Stonington
Groton
Montauk
Munsee
Delaware
Sepoonee
Seneca
Potawatomi
Delaware
Mohican
Piankishaw
Kickapoo
Kaskaskia
Miami
Wea
Eel River
Shawnee
Mingo
Piankishaw
Peoria
Kaskaskia
Canohia
Nottaway
Pamunney
Catawba
Chickasaw
Cherokee
Upper Creeks
Lower Creeks
Choctaw
Seminole
Frontier Border
Lands still in possession of Indians

88

The
UNITED STATES
In 1790


HUDSON'S BAY COMPANY
BRITISH TERRITORY
(CANADA)
NORTHWEST
TERRITORY
SPANISH TERRITORY
MISSISSIPPI
RIVER
OHIO RIVER
NEW YORK
CLAIMED BY N.Y.
NEW HAMPSHIRE
MASS.
CONN.
R.I.
PENNSYLVANIA
FRONTIER LINE
NEW JERSEY
DEL.
MARYLAND
VIRGINIA
NORTH CAROLINA
TERRITORY SOUTH
OF THE OHIO RIVER
SOUTH CAROLINA
CLAIMED BY GEORGIA
AND THE UNITED STATES
GEORGIA
CLAIMED BY SPAIN AND
THE UNITED STATES
SPANISH WEST FLORIDA
SPANISH FLORIDA
ATLANTIC OCEAN

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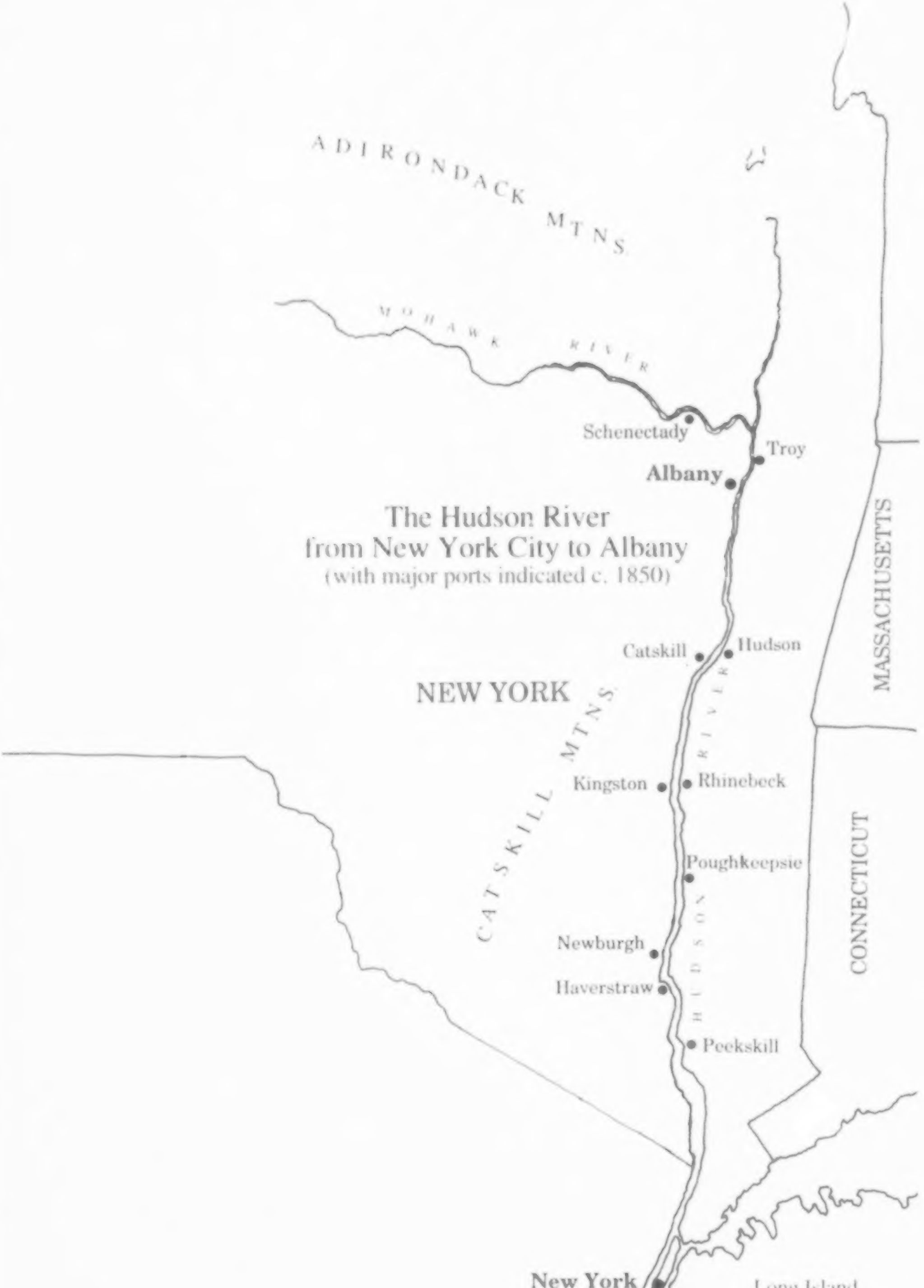

The Hudson River
from New York City to Albany
(with major ports indicated c. 1850)

ADIRONDACK MTNS.
MOHAWK RIVER
Schenectady
Troy
Albany
Catskill
Hudson
NEW YORK
CATSKILL MTNS.
MASSACHUSETTS
Kingston
Rhinebeck
Poughkeepsie
CONNECTICUT
HUDSON RIVER
Newburgh
Haverstraw
Peekskill
New York
Long Island

THOUGHTS ABOUT NATURE

Trees are like men, differing widely in character; in sheltered spots, or under the influence of culture, they show few contrasting points; peculiarities are pruned and trained away, until there is a general resemblance. But in exposed situations, wild and uncultivated, battling with the elements and with one another for the possession of a morsel of soil, or a favoring rock to which they may cling...

Thomas Cole, 1835
writer and painter

...the gorgeous interior scenery of some of our western and southern districts—of the vast valley of Louisiana, for example—a realization of the wildest dreams of paradise... In fact, the real Edens of the land lie far away from the track of our most deliberate tourists... No fiction has approached it... And beauty is, indeed, its sole character. It has little, or rather nothing, of the sublime.

Edgar Allen Poe, 1844
writer

In the woods is perpetual youth. Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In the woods we return to reason and faith. There I feel that nothing can befall me in life—no disgrace, no calamity... which nature cannot repair. Standing on the bare ground—my head bathed by the blithe air and uplifted into infinite space—all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of God. The name of the Universal Being circulates through me; I am part or parcel of God.

Ralph Waldo Emerson, 1836
writer

The scenery of the Hudson, the Kaatskill Mountains had the most witching effect on my boyish imagination. Never shall I forget the effect upon me of the first view of them predominating over a wide extent of country, part wild, woody, rugged; part softened away into all the graces of cultivation. As we slowly floated along I lay on the deck and watched them through a long summer's day.

Washington Irving, 1851
writer and historian

THOUGHTS ABOUT NATURE

Every part of this earth is sacred to my people. Every shining pine needle, every mist in the dark woods, every clearing and humming insect is holy in the memory and experience of my people. The sap which courses through the trees carries the memories of the Indian. We are part of the earth and it is part of us.*

Chief Seattle, 1854
Chief of six Indian tribes

*Historically, the speech from which this text was excerpted has been credited to Chief Seattle. Seattle's speech is believed to have been given in December of 1854. He spoke in the Susquamish dialect of Salish, and the English translation was derived from the notes of a "Dr." Smith who was in attendance. Over the years, many versions of the speech have been quoted by a variety of sources, and considerable controversy continues to circulate over which sections of those quotations are authentic to the actual speech delivered by Seattle. It is generally agreed that adaptations and embellishments have resulted in a number of fraudulent quotes of the original speech.

What a relief it was to be able to stand for an hour before some fine tree, in direct sympathy with it! I had done so as a boy, on long summer days, and now, when a man, I had a higher appreciation of it than ever... the great happiness of standing face to face with nature!

Asher B. Durand, 1855
painter and writer

We know that the white man does not understand our ways. One portion of land is the same to him as the next, for he is a stranger who comes in and takes from the land whatever he needs. The earth is not his brother, but his enemy, and when he has conquered it, he moves on. He leaves his fathers' graves behind and he does not care. He kidnaps the earth from his children and he does not care. His father's grave and his children's birthright are forgotten. He treats his mother the earth and his brother the sky as things to be bought, plundered, sold like sheep or bright beads.*

Chief Seattle, 1854
Chief of six Indian tribes

*Historically, the speech from which this text was excerpted has been credited to Chief Seattle. Seattle's speech is believed to have been given in December of 1854. He spoke in the Susquamish dialect of Salish, and the English translation was derived from the notes of a "Dr." Smith who was in attendance. Over the years, many versions of the speech have been quoted by a variety of sources, and considerable controversy continues to circulate over which sections of those quotations are authentic to the actual speech delivered by Seattle. It is generally agreed that adaptations and embellishments have resulted in a number of fraudulent quotes of the original speech.

To those of us who live and work amid the artificiality of city life there is something irresistibly attractive in the idea of being close to the heart of nature, wearing old clothes and living for a time the free and easy life which we like to imagine was lived before the call of the city became insistent.

Robert Van Court, 1912
writer

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THOUGHTS ABOUT NATURE

I've been up on the roof watching the moon come up—the sky very dark—the moon large and lopsided—and very soft—a strange white light creeping across the far away to the dark sky—the cliffs all black—it was weird and strangely beautiful.

Georgia O'Keeffe, 1937
painter

My concern is with the rhythms of nature... the way the ocean moves.... The ocean is what the expanse of the west was for me.... I work from the inside out, like nature.

Jackson Pollock, c.1955
painter

A flower is relatively small... Everyone has many associations with a flower—the idea of flowers... Still—in a way—nobody sees a flower—really—it's so small—we haven't time—and to see takes time like to have a friend takes time. If I could paint the flower exactly as I see it no one would see what I see because I would paint it small like the flower is small. So I said to myself—I'll paint what I see—what the flower is to me, but I'll paint it big and they will be surprised into taking time to look at it—I will make even busy New Yorkers take time to see what I see in flowers.

Georgia O'Keeffe, 1939
painter

I do an awful lot of thinking and dreaming about things in the past and the future—the timelessness of the rocks and hills—all the people who have existed there. I prefer winter and fall, when you feel the bone structure in the landscape—the loneliness of it—the dead feeling of winter. Something waits beneath it—the whole story doesn't show.

Andrew Wyeth, 1965
painter

THOUGHTS ABOUT NATURE

The balance of nature is built of a series of interrelationships between living things. You can't just step in with some brute force and change one thing without changing a good many other.

Rachael Carson, c.1962
scientist and writer

I have never set up an oil painting out-of-doors. Many landscape painters do.... I prefer to go out and enjoy nature—to swim in the brooks, collect leaves, look at the rocks. When I get back, I trust my memory because memory has a way of sorting out what I thought was important.

Alan Gussow, 1987
painter

WILLIAM BRADFORD JOURNAL EXCERPT

The Starving Time

...in two or three months' time half of the company died, especially in January and February, being the depth of winter, and wanting houses and comforts; being infected with the scurvy and other diseases which this long voyage...had brought upon them. So as there died some times two or three of a day...of 100 and odd persons, scarce fifty remained. And of these, in the time of most distress, there was but six or seven sound persons who ...spared no pains night nor day, but with abundance of toil...fetched them wood, made them fires, dressed them meat, made their beds, washed their loathsome clothes, clothed and unclothed them. In a word...did all for them which dainty and queasy stomachs connot endure to hear named...

MARY COOPER JOURNAL EXCERPT

17 Jeneway the 17, 1773, Sabbath. Extreme cold, much colder than any time this winter. Salle and Frances and Thome gon to meeten in the slay. Five men come here in a slay. Jet come here to by a turke.

18 Moonday. Very cold.

19 Tuesday. Very cold.

20 Wednesday. Moderate but cloudy. Ms. Wheeler, Salle, Elijah and 2 children here. Peter, Ephrame here. I went in the slay with them. I went with Mr. and Ms. Yongs in the slay to meeten. But few at meeten. I went home with Nic and Rachaela and staid with sister all night. A storme of north east wind and hail all night. I went early to Townsend Parist to by some linnen, flanel, thred and tea.

21 Thirsday. And then hurried home in the storme a foot but old Mr. Wheler sent his slay and horses to carry me home. The tide was up so we staid at T. and D. Youngs' a litel while and them came home. Cleard at night, very cold after the hail and rain and snow.

22 Friday. Very cold. Richard Laten and Elijah here to fetch corne.

23 Saterday. O, I am very unwell. Ester and Ephrame gon to town a foot but littel wind and very pleasant...O I am very unwell and forced to be up all night...

24 Janeway the 24, 1773. She had a daughter borne this night, Sabbath. Fine pleasant weather, thaws a littel but very fine for slaying. I am so very unwell that I cannot go to meeten. Ester not come home. I am very unwell and lay by the fier most of the might.

A SCIENTIFIC LOOK

Investigator's Name____________________

Date__________________

Location ____

Scientific Name of Specimen ________________________________

Common Name of Specimen ________________________________

Observations made with the naked eye: ____________________________

____

____

____

____

Inferences

What purpose might this specimen serve in nature? ____________________

____

How long is its life cycle? ____________________________

____

At what stage is the specimen in its life cycle? ____________________

____

Sketch of specimen:

(over)

How might this specimen change over time? ____________________

____

Does this specimen look different during different seasons of the year? How? Why?

____

____

____

What other living organisms in nature benefit from this specimen? ____________________

____

____

References: ____________________

____

Optional: Observations made with a microscope or magnifying glass: ____________________

____

____

HAIKU HOW-TO

Date ____________________ Name ______________________________________

Ja/pa/nese/ Hai/ku (5)
Is/ ea/sy/ for/ you/ to/ do (7)
With/ three/ spe/cial/ lines (5)

Five/ in/ the/ first/ line (5)
Se/ven/ syll/ables/ come/ next (7)
Five/ a/gain/ to/ end (5)

Each/ poem/ has/ three/ lines (5)
Cap/tures/ a/ mo/ment/ in/ time (7)
A/ mem/ory/ saved (5)

Haiku poetry has three lines with five syllables in the first line, seven in the middle line, and five in the last line. The first haiku above has the syllables marked for you. Mark the syllables in the haiku that follows.

Sunlight awakes me
Dancing across my bedroom
Nature's alarm clock

Write your own haiku about nature below. Remember that your poem should freeze a moment in time.

____(5)

____(7)

____(5)

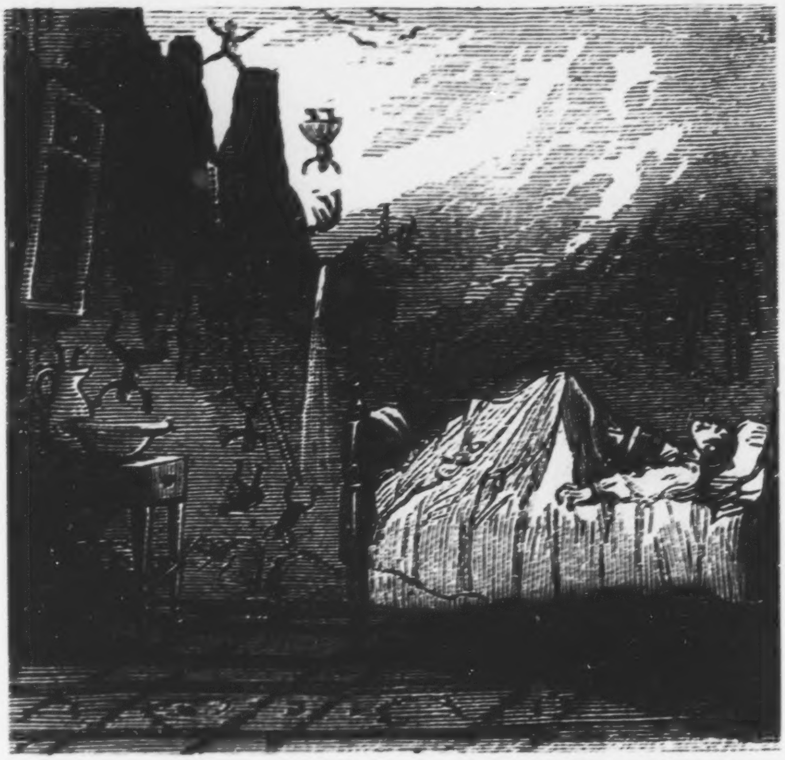
SONG OF THE RED MAN

from the Traditions of the Delaware as Told by Chief Waubuno, London, 1875

When the palefaces came in their white-wing'd canoe,
  Long ago, from the sun-rising sea,
When they asked for a lodge and we did not refuse,
  Happy then was the red man and free;
He could then choose a spot for his wigwam to stand,
  Where the forest was crowded with game,
For the blue rolling lake and the ever-smiling land,
  Were his own till the palefaces came—

We received them with gladness as sons of the sky.
  We believed them of heavenly birth;
But, alas! to our sorrow we found by and by,
  that like us they were born of the earth;
By their false traders wronged, by their fire water crazed,
  There was not one of our braves to restrain;
So the swift arrow flew and the tomahawk was raised,
  while we both mourned the beloved of our slain.

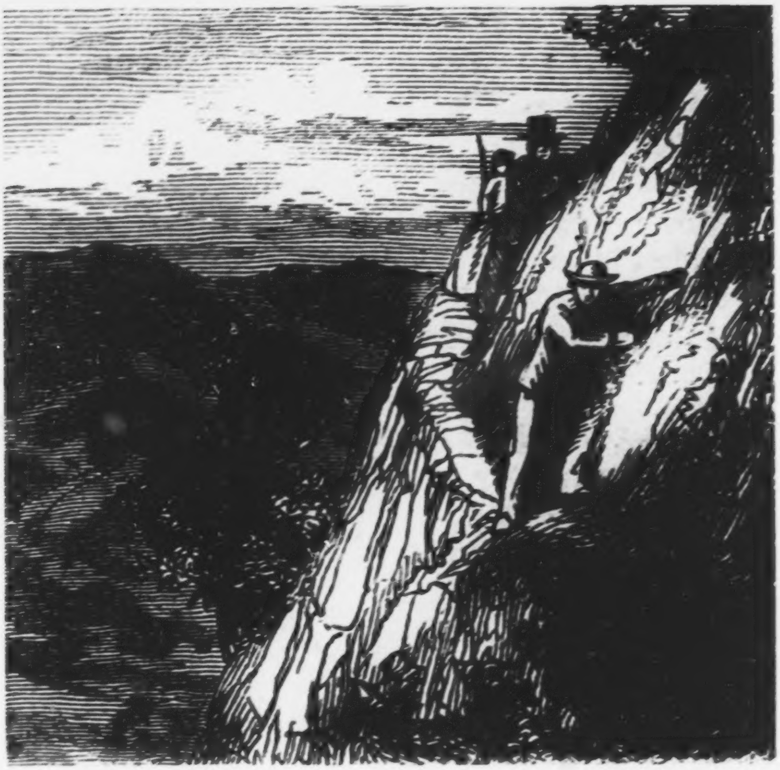
When the oaks, pines, and cedars were felled to the ground,
  'Twas a sight with sorrow we saw,
For the game fled affrighted and no food was found,
  For the old chief, the woman, the child
Driven westward we came, but the palefaces were here,
  With his sharp axe and death-flashing gun,
And his great iron-horse now is rumbling in the rear,
  Oh! my brave men your journey is done
Like the beaver and the elk, like the buffalo and the deer,
  Oh! my brave men your journey is done.



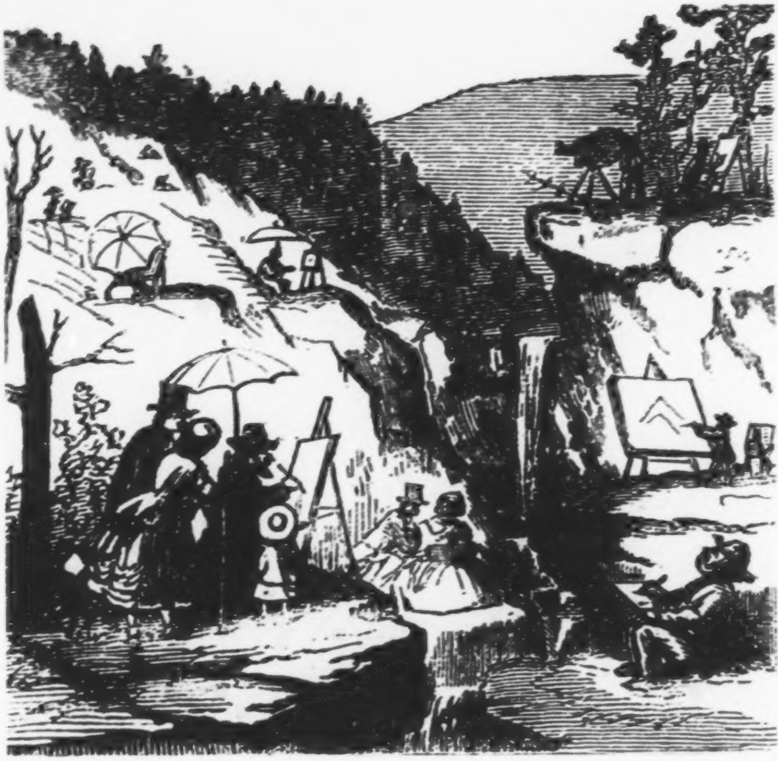
Dream After A Day's Adventure

In The Woods

100



Difficult Travelling



The Artist In The Mountains

THE LITTLE DEER

A Legend from the Cherokee

Many, many years ago when the animals could speak to the humans, people hunted only for their needs. If they needed an animal's skin for warm clothing or an animal's flesh for food, they hunted. The animals and the people were at peace with one another. With the coming of the bow and arrow it became very easy to kill the animals. They were afraid that soon there would be no more animals on the earth. The animals decided to hold meetings to discuss the problem. Although they wanted to use the same weapons that the humans had to defend themselves, their paws and hooves would not hold them. Then *Awi Usdi*, which means little deer, had an idea. *Awi Usdi* was the leader of the deer, and he also had magical powers. He told the other animals that the humans must learn to hunt animals only when they were in need. In this way they would not destroy all the animals of the earth. He said that he would whisper to the hunters as they slept that they must respect the animals' spirits and they must ask for pardon for killing them. With his magic, *Awi Usdi* punished the hunters that did not obey this compromise. Most followed the dream that was whispered in their ears. It was this respect that the humans showed toward the animals that has helped them to survive today.

THE PIONEERS

"...I can say that I have met but one place that was more to my liking; and that was only to eyesight, and not for hunting or fishing."

"And where was that?" asked Edwards.

"Where? Why up on the Cattskills. I used often to go up into the mountains after wolves' skins and bears; once they paid me to get them a stuffed panther; and so I often went. There's a place in them hills that I used to climb to, when I wanted to see the carryings on of the world, that would well pay any man for a barked skin or a torn moccasin. You know the Cattskills, lad, for you must have seen them on your left, as you followed the river up from York, looking as blue as a piece of the clear sky, and holding the clouds on their tops, as the smoke curls over the head of an Indian chief at the council fire. Well, there's the High-peak and the Round-top, which lay back, like a father and mother among their children, seeing they are far above all the other hills. But the place I mean is next to the river, where one of the ridges juts out a little from the rest, and where the rocks fall for the best part of a thousand feet, so much up and down that a man standing on their edges is fool enough to think he can jump from top to bottom."

"What see you when you get there?" asked Edwards.

"Creation!" said Natty, dropping the end of his rod into the water and sweeping one hand around him in a circle—"all creation, lad."

AS I SEE IT

Name______________________________ Date__________________________

Title of the Hudson River School painting___________________________

Title of my work____

Complete the following statements. If you need more space, use a separate piece of paper to record your comments.

I chose the Hudson River School painting by the artist____________________________ to reinterpret because:

My painting is similar to the Hudson River School painting because:

My painting is different from the Hudson River School painting because:

By using another painting as a model for my own work I learned:

The most important thing I learned about working in this way is:

The thing I liked best about working this way was:

(over)

Working on this activity has:

______really changed my opinion of the Hudson River School artists

______not made a difference in my feelings towards their work

Discuss how your opinion of the Hudson River School has been influenced by what you learned in this lesson.

THE ARTIST AS POET

"On seeing that a favorite tree of the Author's had been cut down"
—by Thomas Cole

And is the glory of the forest dead,
Struck down? —Its beauteous foliage spread
On the base earth?—O! ruthless was the deed
Destroying man! What demon urg'd the speed
Of thine unpitying axe? Didst thou not know
My heart was wounded by each savage blow?
Could not the loveliness that did begird
These boughs, dis-arm thine hand and save the bird
Its ancient home, and me a lasting joy?—
Vain is my plaint! All that I love must die;
But death sometimes leaves hope—friends may yet meet,
And life be fed on expectation sweet—
But here no hope survives—never again shall o'er me spread
Never again, the gentle shade of my beloved tree—

DESCRIPTION OF THE CATSKILL MOUNTAIN HOUSE

The Catskill Mountain House
A Traveler's Guide
The Rural Repository, June 7, 1828

This fashionable retreat... has been erected at great expense, on the Pine Orchard platform of about 7 acres, situated in Greene County, in this state and elevated about 3,000 feet above the tides of the Hudson; it is fitted up in a superior style of elegance for the accommodation and pleasure of Travelers, and is about 125 miles from the City of New-York and 12 miles from Catskill.... The facilities of access to this interesting and romantic spot, are rendered cheap and expeditious by the almost innumerable steamboats continually plying up and down the river, and the number of carriages constantly in readiness, both here and in Catskill, for the convenience of those who may wish to leave for awhile the enervating atmosphere of crowded cities to inhale the healthful and invigorating mountain breeze.

From this spot, may be viewed an extent of nearly 100 by 50 miles of the upper Hudson.... Among this matchless assemblage of grand beautiful scenery, the Catskill Falls claim the admiration of the traveler... the water rushing downwards in an unbroken stream 175 feet.... Here as may be imagined... picturesque grandeur greets the eye of the traveler—mountains, forests and vallies are stretched in their beauty before him; beneath and around him, the dashing waterfall gives music and life to the scene...

Hints to help you read this document:
This travel description is written in the language of the nineteenth century. It may be hard to understand some of the words and phrases. Read the entire document first for general meaning. Then go back and reread it. Look up words that you do not understand in a dictionary.

THROUGH THE ARTIST'S EYE:

Abstract vs. Realistic Landscape Painting

Choose one Hudson River School landscape painting and one landscape painted in a different style to contrast and compare using the diagram below.

Hudson River School Painting

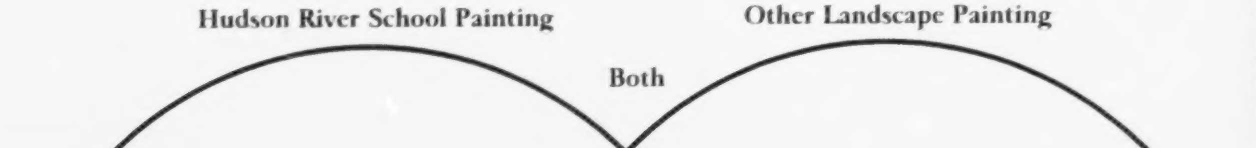
Title: ____

Artist: ____

Other Landscape Painting

Title: ____

Artist: ____


Hudson River School Painting
Both
Other Landscape Painting

LANDSCAPE SKETCHES

SKETCH A MASK

WHAT IS NATURE?

Nature isn't just trees. When someone says you should experience the natural world, that you should enjoy nature, what does that person mean? When Hudson River School artist Asher Durand says, "Go first to Nature!" what did he have in mind? More to the point, would his urging have a different meaning for us today? I view nature as a source, not as a scene or a place, as a source of life and inspiration. Nature, to me, is a process of fulfillment in the web of life. When we say something is "natural"—like natural foods or even when we say of a baseball pitcher, "He (or she) is a natural," we mean that the food or the baseball pitcher was the best it was meant to be, not warped, not distorted, not misshapen; that the quality we find, in food or in baseball players, represents a kind of perfection. The word I use is "fulfillment," that fulfillment of the species. A lot of what we do as humans thwarts nature by imposing our will and our technology in such a way that this process which I call nature is redesigned and interfered with to serve only human ends. In that sense, much of nature today has become unnatural. As an artist I try to participate in the natural process, to gently see and interact with things that grow or fly or burrow or swim. I accept my role, not as a spectator to nature, but as an active participant in a natural world. To live in a natural way requires that we share in the growth and development of all things. It means not always thinking of ways to impose one's will, but to understand the flow of life and to respect that flow. I make artwork which has been inspired by the natural world as I experience it. Some of my works are attempts to give visual form to the odor of spring flowers, garden vegetables and berries. I try to get into the mind of other creatures and even some plants (did you know that ladybugs have their own smell?) giving expression as best I can to the spirits which lie within them. Finally, nature is not just one thing; it is many things living together and co-evolving. The best view of nature is both a broad and a deep one in which people and places, animals and insects, fishes and oceans, mountains and birds are respected all together as part of this Earth, being born, living and dying, all as part of the flow of life.

Alan Gussow
Congers, New York
July 11, 1993

POLLUTION

written by Tom Lehrer

If you visit an American city
You will find it very pretty
Just two things of which you must beware
Don't drink the water and don't breathe the air!
Pollution, pollution—they got smog and sewage and mud
Turn on your tap and get hot and cold running crud

See the halibuts and the sturgeons
Being wiped out by detergents
Fish gotta swim and birds gotta fly
But they don't last long if they try
Pollution, pollution—you can use the latest toothpaste
And then rinse your mouth with industrial waste

Just go out for a breath of air
And you'll be ready for Medicare
The city streets are really quite a thrill
If the hoods don't get you the monoxide will
Pollution, pollution—wear a gas mask and a veil
Then you can breathe, long as you don't inhale

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LANDSCAPE PAINTING HUNT

A painting that portrays a dream-like quality:

Title ______________________ Artist ________________________

I think this painting portrays a dream-like quality because...

A painting that portrays a realistic view of nature:

Title ______________________ Artist ________________________

I think this painting portrays a realistic view of nature because...

A painting that portrays nature as lofty, awesome, and/or forceful:

Title ______________________ Artist _____________________________

I think this painting portrays nature as ___________________ because...

A painting that portrays nature as peaceful and/or pastoral:

Title ______________________ Artist _____________________________

I think this painting portrays nature as peaceful and/or pastoral because...

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NATIONAL ART STANDARDS FOR ARTS EDUCATION-VISUAL ARTS

CONTENT STANDARD 1
Understanding and applying media, techniques, and processes

Grades 5–8
(a) Students select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices.

(b) Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas.

(c) Students use different media, techniques, and processes to communicate ideas, experiences, and stories.

(d) Students use art materials and tools in a safe and responsible manner.

CONTENT STANDARD 2
Using knowledge of structures and functions

Grades 5–8
(b) Students generalize about the effects of visual characteristics and purposes of art in visual structures and functions and reflect upon these in their own work.

(b) Students employ organizational structures features and analyze what makes them effective or not effective in the communication of ideas.

(c) Students select and use the qualities of structures and functions of art to improve communication of their ideas.

CONTENT STANDARD 3
Choosing and evaluating a range of subject matter, symbols, and ideas

Grades 5–8
(a) Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

(b) Students describe and place a variety of art belonging to particular cultures, times, and places objects in historical and cultural contexts.

(c) Students analyze, describe, and demonstrate the visual arts can influence each other in making how factors of time (such as climate, resources, and studying works of art, ideas, and technology) influence the visual characteristics that give meaning and value to a work of art.

CONTENT STANDARD 4

Understanding the visual arts in relation to history and cultures

Grades 5–8

2(a) Students know and compare the characteristics of artworks in various eras and cultures.

(b) Students describe and place a variety of objects in historical and cultural contexts.

(c) Students analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.

CONTENT STANDARD 5

Reflecting upon and assessing the characteristics and merits of their work and the work of others

Grades 5–8

(a) Students compare multiple purposes for creating works of art.

(b) Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.

(c) Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

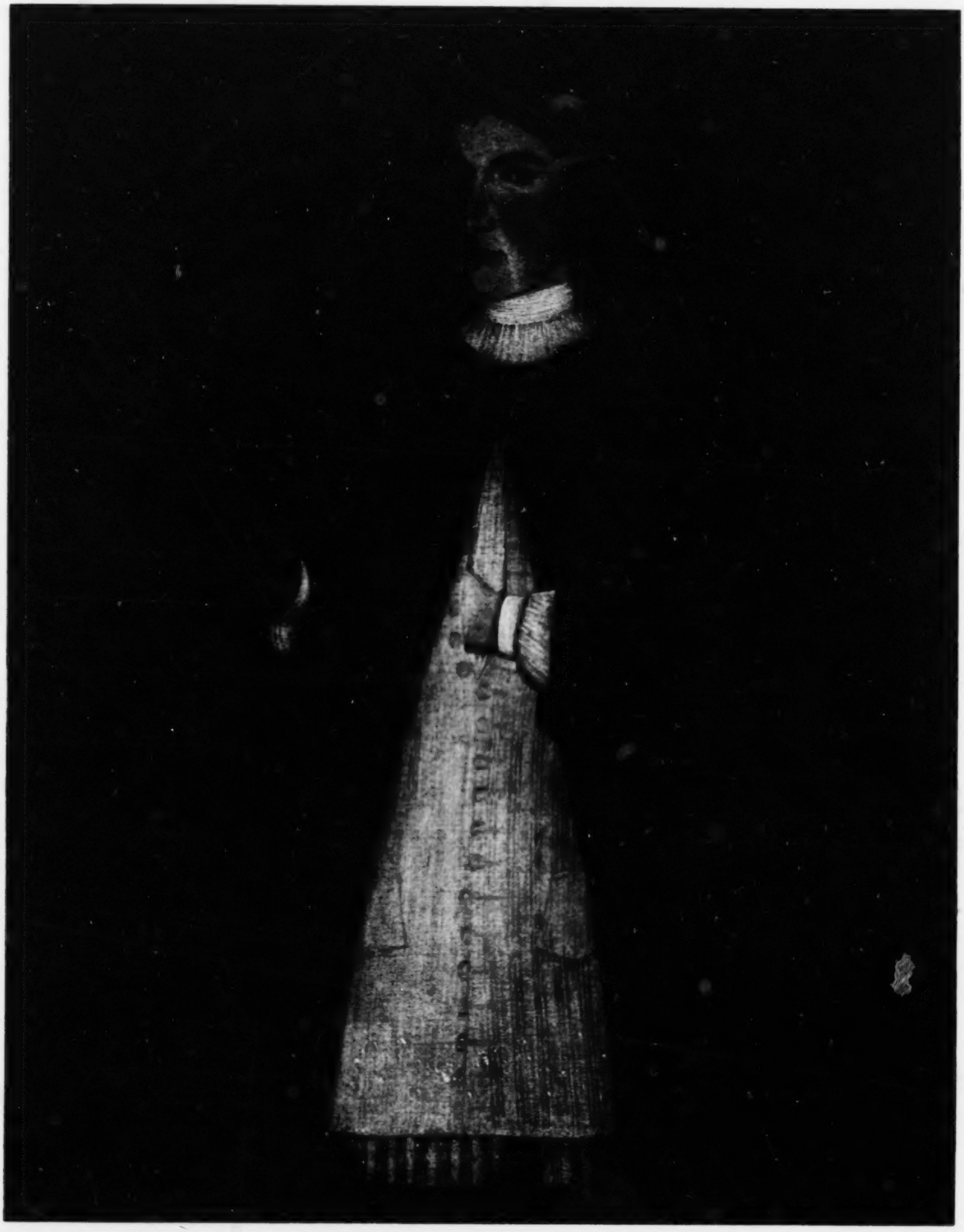
CONTENT STANDARD 6

Making connections between visual arts and other disciplines

Grades 5–8

(a) Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context.

(b) Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.



Pieter Vanderlyn (1687-1778), *Pau de Wandelaer*, c. 1730. Oil on canvas, 45"x35"
Collection of the Albany Institute of History & Art, Gift of Catherine Gansevoort Lansing Estate

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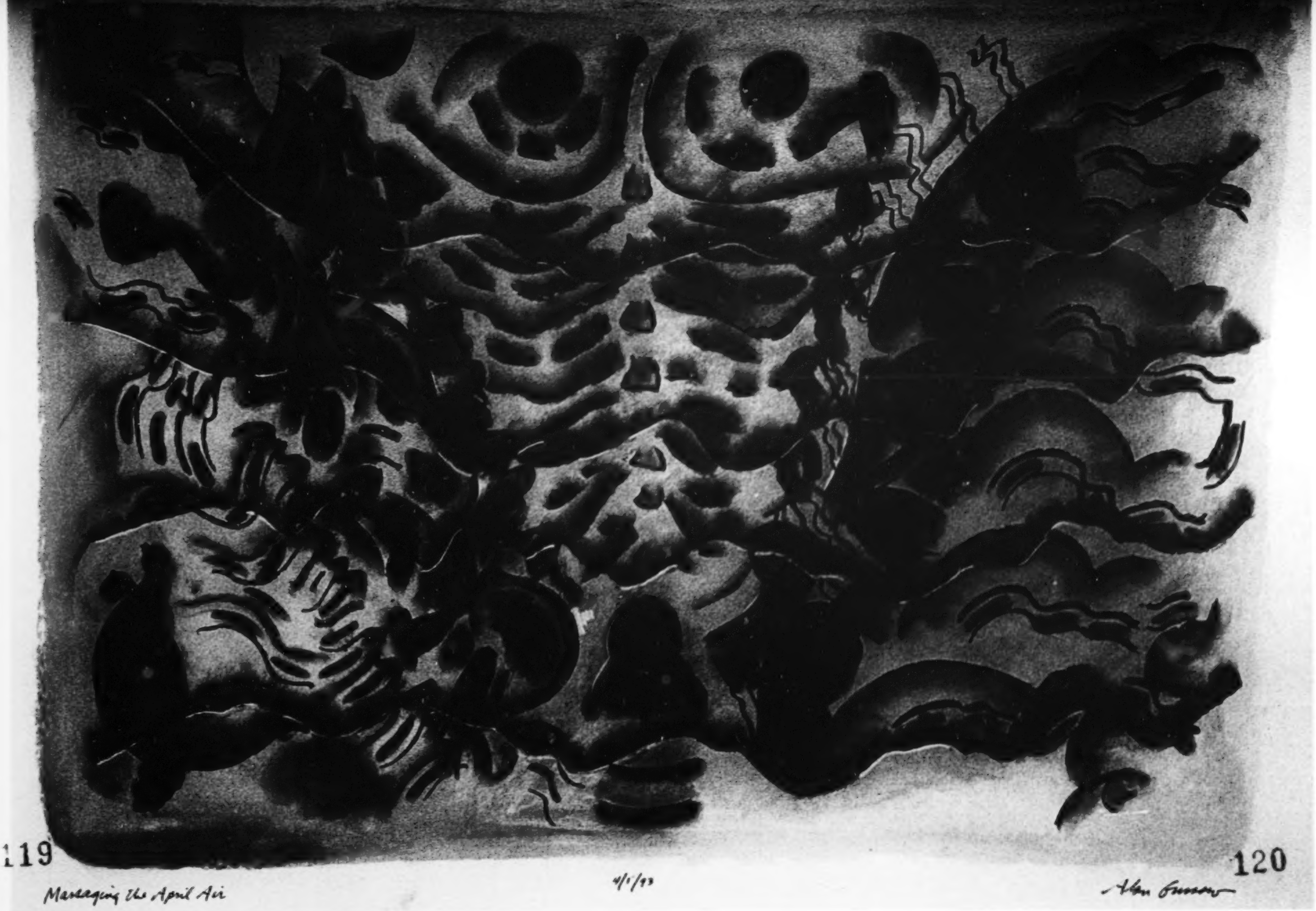
Massaging the April Air
4/1/93
Alan Gussow

Alan Gussow (1931–1997), *Massaging the April Air*, 1993. Pastel on paper, 38"x40"
Collection of the artist

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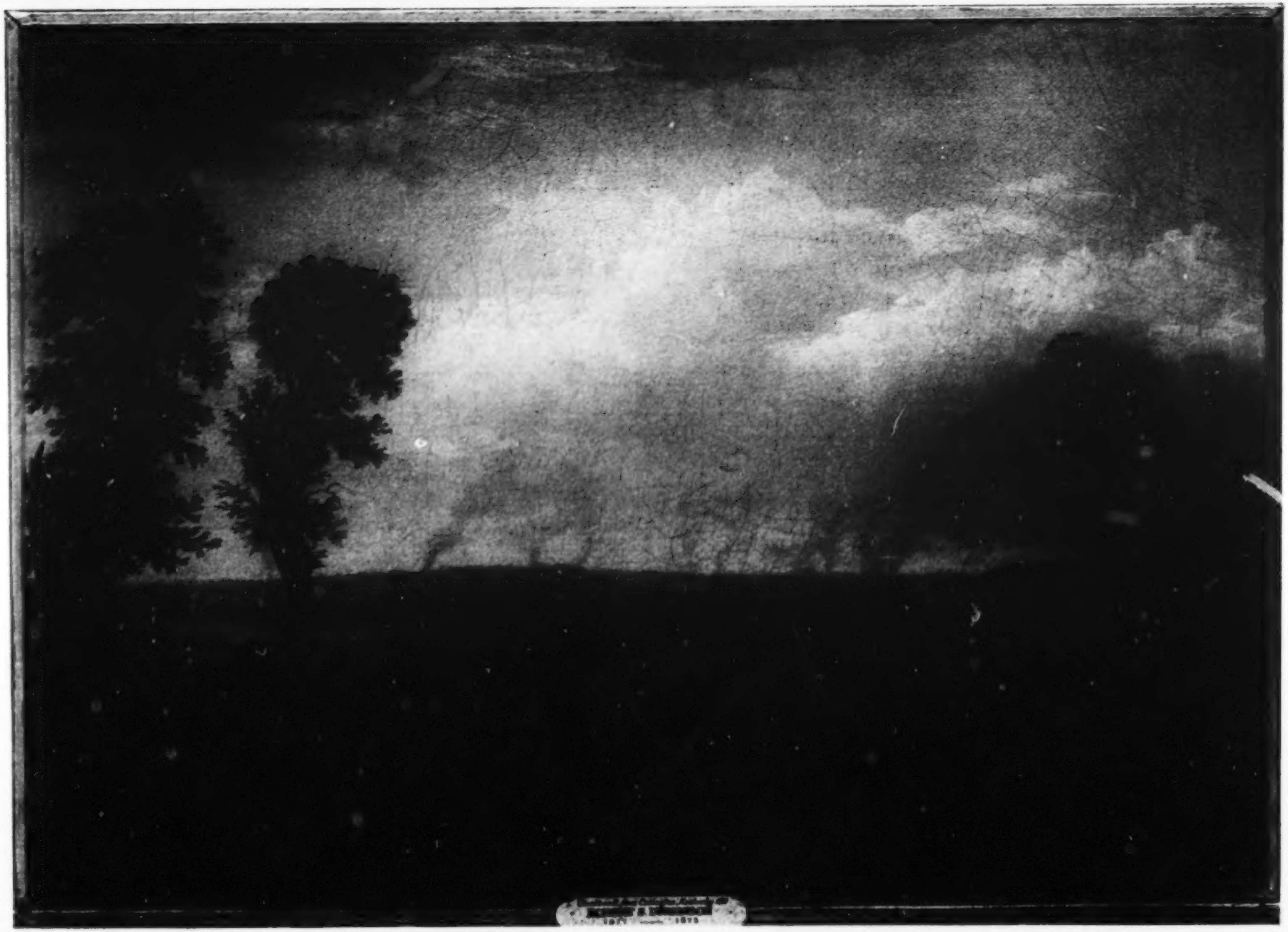

Robert Duncanson (c. 1817-1871), ***View of Cincinnati***, 1850. Oil on canvas, 24"x36"
The Cincinnati Historical Society, Cincinnati, OH
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Unidentified Artist, *Belshazzar's Feast*, c. 1742. Oil on canvas, 32"x41"
Collection of the Albany Institute of History & Art
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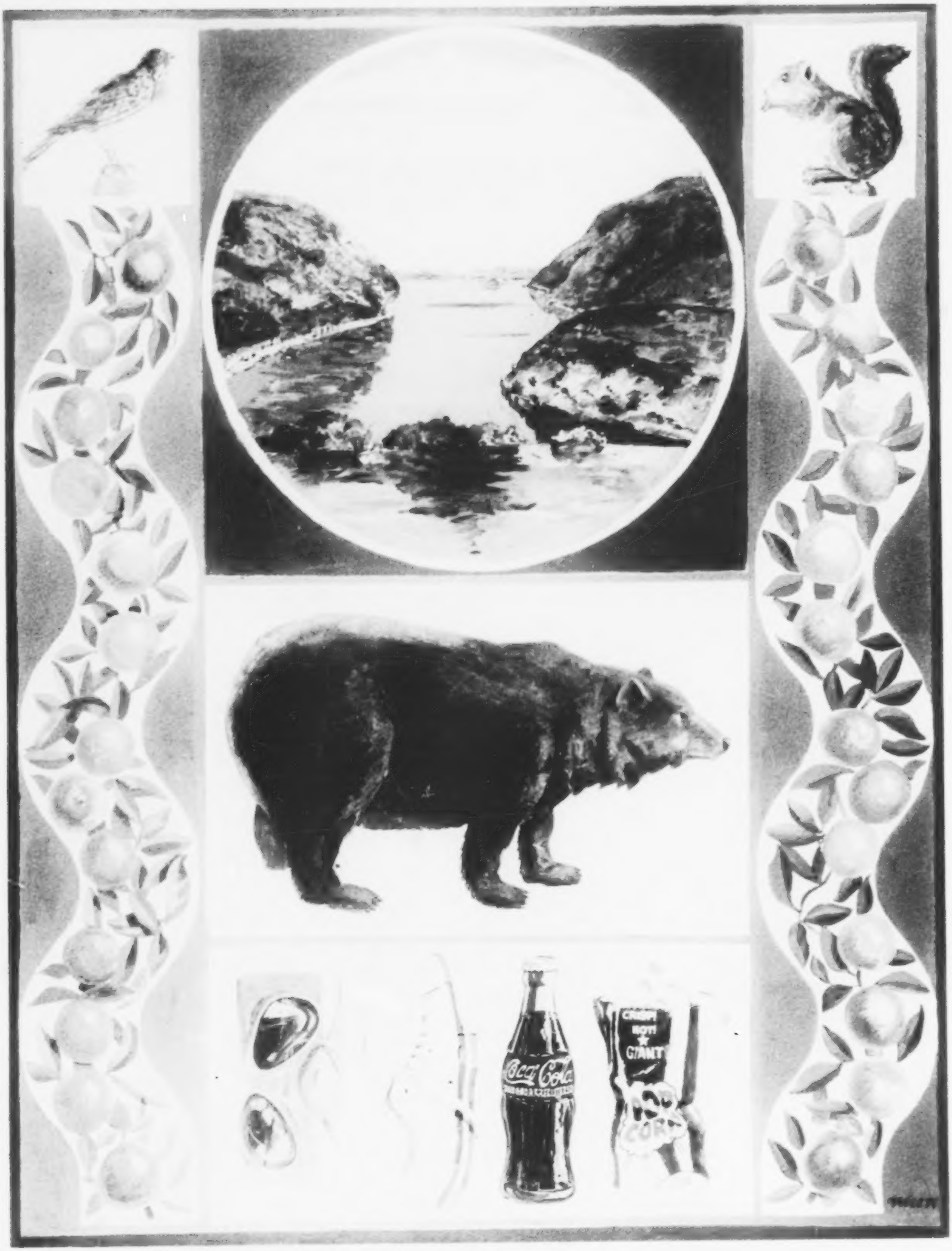
Coca-Cola
CRISPY
HOT!
★
GIANT
CORN
NICE

Don Nice (1932-), *Bear Totem*, 1984. Oil on canvas, 75"x57"
Collection of the Albany Institute of History & Art
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